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THE COLLECTORS' POCKET SERIES
EDITED BY SIR JAMES YOXALL, M.P.

COLLECTING OLD LUSTRE WARE

SILVER LUSTRE TEAPOT

(Trial piece by John Hancock)

The original of the teapot shown above was presented by Mr. W. H. Slater of Derby, who was a designer at Hanley Staffordshire Potteries, to Mr. F. Lawden of Hanley, now at Boscombe, Bournemouth. Mr. Lawden states that Mr. Slater was a distant relative of the Hancocks of Worcester and of the John Hancock who invented lustre, according to his own statement and also the statement of Shaw the Staffordshire historian.

Mr. Slater assured Mr. Lawden that this was a trial pot by John Hancock and had been in the family up to the time of his presenting it to the recipient.

Mr. F. Lawden has been in possession of it for many years.

W. B.

COLLECTING OLD LUSTRE WARE

By W. BOSANKO

With rosy lustre purpled o'er:
Pope, "Odyssey" ii.

NEW YORK
GEORGE H. DORAN COMPANY
MCMXVI

Printed in Great Britain.

EDITOR'S PREFACE

I BELIEVE this to be the first book on old English lustre ware ever published; even in casual articles or chapters of other books the information available in print has hitherto been meagre. Yet there are many collectors of old lustre ware; it still abounds, there is plenty of it to hunt for, and prices are not yet excessive. By the aid of this informative book and the study of museum examples a beginner may equip himself well, and may take up this hobby hopefully, certain of finding treasures of rejoicing for the eye.

The author of this very uncommon and useful book is an enthusiast and an expert collector, resident in a district which is traditionally associated with lustre pottery. He has gone about his collecting in the spirit of research; he has not been content merely to amass, he has sought to know all about his hobby; and in this book he compares, classifies, and arranges lustre wares comprehensively, in a way that nobody else has tried to do.

The illustrations, skilfully selected and finely rendered, are almost an education in themselves, and they show that the author has made of his collecting an art as well as a science. I am happy in being able to add this book to the Collectors' Pocket Series.

7 837

J. H. YOXALL

AUTHOR'S INTRODUCTION

SOME of the brilliant lustres produced by the early Staffordshire potters—notably during the Wedgwood period—have an exceptional interest, and the history of the production of lustre ware at the various centres of potting is as elusive as the rich bloom for which the collector now seeks.

The absence of historical sequence, the paucity both of data and marked examples, together with the erratic manner in which the metallic glazes were associated with the pottery and porcelain made in the English factories at the beginning of the nineteenth century and onwards, all tend to add fascination to the pursuit of the finer specimens which have survived.

The following publications have been quoted or otherwise made use of, particularly affecting the historical points :

"Handbook of English Earthenware" (South Kensington), by Sir Arthur H. Church, K.C.V.O., F.R.S.

"Transfer Printing on English Pottery and Porcelains," by W. Turner, F.R.S.

The Connoisseur.

"Staffordshire Pots and Potters," by G. W. and F. A. Rhead.

" British Pottery Marks," by G. W. Rhead, R.E.
" Chats on English Earthenware," by A. Hayden.
Articles from *London Opinion*, by J. F. Blacker.

Mr. J. R. Kidson gave valuable help on Leeds wares.

In addition, thanks are also due to Mr. W. J. Pountney who gave exceptional help respecting the early Bristol Potteries and information about practical potting.

Thanks are hereby tendered to Dr. J. Maurice Harper of Bath who supplied several interesting photographs of specimens from his rich collection of Staffordshire pottery, to Messrs. M. Cook, W. McClelland and A. T. Jenkins for the loan of certain specimens, and to Mr. A. Chambers of Buxton for a print in the Copper section.

W. B.

TREGADJACK,
KNOWLE, BRISTOL

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* Stone china.

I. (A) LUSTRE

The name : Composition and appearance on pottery. Origin : Persia : Spain : Italy. English Lustre : Discovery in Staffordshire.

THE NAME

THE name " lustre " implies brightness or splendour ;—the subject of this book deals with lustred or lustrous pottery. (The limpid sparkling lustre derived from cut glass is an altogether different subject.)

THE COMPOSITION

Lustrous effects are produced on pottery or porcelain by the application of an exceedingly thin glaze of metal reduced by chemical agents to a condition of extreme solubility which admits of its being easily and economically applied to a prepared surface. The lustre, *i.e.* the final glaze, may be composed of one or more metallic ingredients.

THE APPEARANCE

The result of applying a thin solution of copper to the prepared clay body gives a coating or glaze akin to the sheen of copper or rich gold, after the solution has been fired on a suitable dark clay. When the metal is burnt on a white or cream ground a lilac or metallic

pink is the resultant hue. In cases where more than one ground colour is added, before the copper preparation is used, a mottled or streaked effect is secured according to the manner in which the ground colours are arranged.

When solutions of platinum are used, the firing which always releases certain impurities leaves a fast deposit of uniform silver appearance.

ORIGIN—PERSIA

The origin of this effective method of decoration is exceedingly old, if not lost in antiquity.

The early Persians produced lustrous pottery of wonderful delicacy and interest before the thirteenth century, and possibly the workers copied the process from the remnants of an earlier race.

SPAIN AND ITALY

Lustrous pottery is known to have been produced in Spain *circa* A.D. 1350, and a considerable quantity of this styled " Hispano Mauro " has been brought to England.

Italy was renowned for its wonderful artistic development long ago, and evolved a brilliant ruby lustrous glaze ; the School of Italian lustre, especially in the Gubbio style, has secured world-wide renown.

ENGLISH LUSTRE

Lustre of the English variety is the renaissance of what had been produced in Spain and Italy centuries earlier and probably originated from friendly English intercourse and commercial dealings with Spain and Italy.

As the metallic solutions are in a great measure

identical, the appearance on the English wares presents many characteristics similar to the earlier lustre. The difference in form, however, is considerable and this also applies in regard to the designs. Admitting the beauty of the work of the earlier masters of lustre, many will be found who favour the handy little English forms, eminently suitable for collectors' shelves.

DISCOVERY IN STAFFORDSHIRE

The process of applying to pottery a thin film or coating of some metallic oxide is generally agreed to have been rediscovered in the district known as the Staffordshire Potteries. Neither documentary nor traditional evidence is sufficiently exact to enable us to name the potter who re-discovered the process; it may have originated in more than one quarter, but the Staffordshire historian "Shaw" says it was discovered by Hancock, and the latter confirmed it.

Many experiments were made by the renowned potter Josiah Wedgwood about 1776, and for some years afterwards. It is perfectly clear that English wares decorated with lustrous effects had been produced before the beginning of the nineteenth century to some extent.

(B) ENGLISH LUSTROUS WARES

Process of manufacture : Varieties of lustrous effects : Stencilling : Resist lustre : Self grounds.

PROCESS OF MANUFACTURE

Space does not admit of a long explanation of the methods by which the lustrous effects were produced.

The clays were selected, matured, and levigated, and considerable care was exercised during the process for the better class wares.

Each potter doubtless guarded his methods closely after making a useful discovery, owing to the competitive spirit which prevailed and it has been stated that some of the methods for producing lustre have been lost, *e.g.*, in connexion with the ruby tint, which is presumed to have been produced by Wedgwood.

A large amount of genuine old Staffordshire ware is exceedingly rough, and should not be refused when the glaze is exceptionally brilliant.

VARIETIES OF LUSTROUS EFFECTS

A summary of the various shades on English lustrous pottery—especially of the copper shades—can only be given in general.

The shade of the final glaze is influenced by the ground colour and the colour of the clay, by the ingredients forming the metallic solution, and possibly by other factors. The final reduction of the metals in the firing, under certain conditions left a rich bloom sometimes described as a sub-oxide. In the experimental lustre made by Wedgwood it is stated that a bronze powder was dusted over the ware "before or after" the firing. Examples of such original lustres are exceedingly rare, yet this gives us a hint that the earlier glazes were delicate.

RUBY

The ruby or plum shade of lustre is not a durable glaze. It is only faintly observed on well-

preserved pieces, when applied to dark clays. *See* Chapter II.

GOLD

A clear shade doubtless derived from a pure solution of copper, which after successful firing, chiefly on brown clays, happens to look like gold. There may be an infinitesimal quantity of gold in the glaze, but it is of an entirely different effect to "gilding" with leaf-gold as seen on the best of the old English porcelains.

COPPER

The copper shades vary most considerably, merging at times when a sub-oxide occurs into a tint of red-gold or almost ruby. Copper lustre, in the best shades, is an exceedingly rich and decorative colour.

In the case of an unsuitable body being used together with an inferior glaze of metal, the result is correspondingly inferior; in some genuine old pieces it is only a dead brown.

BRONZED PURPLE (*See* pages 43 and 44)

The most ordinary bronzed variety is associated with relief ornaments in white, and panel views, or "Faith, Hope, and Charity," and this general class of glaze has an appearance best likened to a ripe blackberry. There are, however, brilliant variants.

Note.—The above shades can be picked out in a collection on dark clays, but there is no precise demarcation.

LILAC

This somewhat inferior shade of light purple can be regarded as the most common colour on the lighter grounds; more detailed remarks appear on page 44 respecting it.

PINK

This is observed in varying shades on white or cream grounds, in a distinct hue from its companion lilac. It has not the undesirable blue tinge which occurs with the lilac.

STEEL

This shade explains itself. An inferior silver glaze looks like steel when applied to pottery. It is stated to have been secured by the application of a solution of platinum to the prepared earthenware. Being excessively thin the glaze is not strong and often presents blemishes.

SILVER

This lustrous effect is the potter's best attempt at producing a silvered surface to imitate the actual silver vessels, and it was secured by the application of a second coating of platinum solution carefully treated.

Compared with steel, the true silver lustre variety has an even mirror-like surface.

A comparison between the two metals, steel and silver, will give an excellent demonstration of the difference in those lustres termed "Steel" and "Silver."

STENCILLING

The dictionary explains this as " to paint by a pattern cut out and applied to the surface to be painted." It would be a comparatively easy matter to prepare a pattern on suitable paper, removing the outline of the design with a knife or scissors. When moistened and applied to the prepared ware, the perforated parts would be covered with the liquid lustre by a brush. This solution would set quickly, and when the stencil was removed the ware would be fired and the process completed. In addition to giving fairly accurate outlines which, however, are sometimes a little ragged, only a small quantity of the metallic solution would thus be needed.

RESIST LUSTRE

The term is derived from the method adopted in order to secure a white pattern or one of another colour, such as blue, canary, &c., on a silver or copper lustrous ground. A white surface or one of the other shades (there are specimens with more than one ground shade) is first laid on the clay body, the outline is painted or stencilled on with a substance such as glycerine, or some other preparation which would quickly become detached in water. The whole pattern is " lustred " over with the metallic solution and allowed partly to dry. The ware is next washed in water, whereupon the glycerine preparation covering the outline or pattern washes off, but the metallic solution is not affected by the bath, or in other words " it resists " the water. The ware is next fired to complete the process.

This method uses much more of the lustre, and would doubtless occupy more time to accomplish, than the process of stencilling, and it explains in a measure why fine resist examples are expensive to purchase. On the other hand it must not be overlooked that certain varieties of lustre treated with fine stencilled designs are also difficult to procure.

It will be noticed that the stencil leaves a lustre pattern on the prepared ground, whilst the resist process leaves a white or blue pattern on a gold or silver self ground, according to the kind of metallic glaze employed.

SELF-GROUNDS

The term " self " ground probably calls for a word of explanation.

For the purpose of lustre the self-ground refers to a specimen on which the whole or greater part of the surface is covered with the lustre itself: hence the term " self " ground. Generally such wares command higher prices when in a perfect state of preservation and of good colour.

II. OLD RUBY LUSTRE (Described and Illustrated)

"Old lustre" : Wedgwood Ruby glaze : Body. Overglaze decoration-clay characteristics : Probable maker. Fracture exposes paste : Fluorescence from moisture : Mark discovered.

"OLD" LUSTRE

IN view of the obscurity which surrounds the earlier manufacture, some reference to the term "old" appears to be necessary before dealing with the ruby or plum-coloured wares. Collectors in, *e.g.* 1860 who may have given some attention to English lustre would not have felt much interest in regard to the wares made in 1840 or 1850, yet the modern collector regards many of these specimens as interesting and desirable, and as a matter of fact a large quantity of excellent lustre was probably made from 1840 to 1850.

WEDGWOOD

The rare pieces made experimentally by Wedgwood about 1790, following the experiments stated to have been commenced about 1780, would doubtless claim the greatest attention of old collectors, and also perhaps the brilliant pieces which may have been produced by famous experimental potters, Enoch Wood and others of Staffordshire. The scarcity of the dense clay, of an

early variety with a rich bloom—perhaps marked with the name of the potter—will be realized more thoroughly after years of searching than in any other way. The term " old " is therefore used in a comparative sense: the majority of the pieces to be found now were made after 1790, possibly much later; in fact, the ordinary copper specimens of 1850 can be termed old by present-day collectors, and in a considerable measure those wares will be found to embody improvements and attractions in colouring gained from the experience of earlier efforts at manufacture.

The reader now may be prepared for a great diversity of colour and decorative treatment, and a more progressive interest may be derived from a selection of specimens described on the lines of a rough—*if artificial*—classification, than from further general remarks.

THE RUBY GLAZE

Ruby glaze, as introducing the section of self ground lustres, is not necessarily the first and oldest, though there is some reason to think of it as that.

The " gold " lustre as it is termed, one of the results of the Wedgwood experiments and produced about 1792 (?) is usually a mottled effect applied to a white or cream ground. The application of the metallic glaze to a dark surface yields a different effect, and whilst there is uncertainty in regard to how the different shades of copper lustre were secured, there appears to have been an exceptional solution used to secure the ruby sheen. Yet, on the other hand, it may have been accidental, like a goodly proportion of the potters' triumphs. The final reduction by firing leaves the

actual colour, and the presence of iron must be regarded as a likely factor in the colouring.

On good copper varieties we sometimes get what is termed a sub-oxide, *i.e.* a ruddy copper shade of great beauty. Given one of those examples which occur on a planed surface of red-brown body, and adding to it an almost imperceptible dust, in certain lights sparkling with a faint ruby tint (which seems to vanish into the prevailing red-brown shade immediately we observe it) we have a fair illustration of old ruby lustre in its happiest combination. Some specimens in existence will doubtless bear comparison with moderate examples from the Gubbio School.

THE BODY

If all Wedgwood productions were "marked," the use of the preparation we have termed ruby cannot have been confined to Etruria (Wedgwood). The toy plate (page 46) and a complete dessert service once seen by the writer, are marked with the impressed name "WEDGWOOD" in the paste. The body used is light, thin, and brittle, like the well-known early Queen's ware of Wedgwood. The illustrated specimens which follow these remarks are however lustred on a dark brown clay of great density, with something of the nature of black basalts in the polished texture from which the ruby glaze acquires a deep brilliance. Both are unmarked, with the exception described in the text. This very dark brown body with its compact texture is associated with many of the best characteristics observed in English lustred pottery.

In the absence of a rare specimen of black basalts

dusted with bronze powder, it seems best to consider the other early features of the numerous wares, and with some hesitation it is decided to produce Fig. 1 as introductory. For it we can claim the beautiful finish on the surface, allied to the fine hard texture of the body, for which the better Staffordshire potters are deservedly famous, and there is also an early sensitive ruby (or plum) glaze, greatly enhanced by the association with the dark body.

FIG. 1

OVERGLAZE DECORATION

From the figure it will be seen that an overglaze sprig decoration was applied to the lustre glaze, a style generally adopted in the later examples. But we are not without evidence that early English pottery received such treatment, and the Staffordshire man was often a copyist: the fuddling cup of buff ware inscribed I.M. and dated 1770 in the British Museum illustrated on page 97 of "Staffordshire Pots and Potters," by Messrs. Rhead, dealing with slip wares on that page—carries a slightly similar floral decoration.

CLAY CHARACTERISTICS

A large number of copper lustres were ornamented with similar overglaze sprig patterns in a great variety

f shapes, but the clay characteristics are not always so ronounced as in the example selected. This im- ortant base may be said to afford the most useful ıdication of age, apart from the accident of glaze or lass of decoration, and in the absence of more exact ata associated with specimens of presumed early work.

ROBABLE MAKER

Enoch Wood (or Wood nd Caldwell as the firm vas named later) known to e one of the earliest in taffordshire for the pro- luction of lustrous effects on ottery, may have manu- actured the specimen illus- rated.

Fig. 2

FRACTURE EXPOSES PASTE (Fig. 2)

A further illustration is here afforded of a dense clay carrying traces of the ruby glaze, and ornamented with a floral wreath of considerable interest.

A faint chip not visible in the photograph enables one to see the clay in fracture. The floral wreath is in blue overglaze, a coloured pigment often associated with copper lustres. The design, of a conventional character, is interesting on account of its excellent finish. The pigment is evenly laid, the firing combined with age has produced a certain amount of incorpora-

tion, and presents a superior effect, in comparison with many efforts at decoration observed on later Staffordshire copper lustres.

FLUORESCENCE FROM MOISTURE

The ruby tint appears to have been destroyed by hard wear, or perhaps from frequent washing, yet there is no doubt as to the class of glaze originally applied. Around the pattern edge there is a trace of slight fluorescence, probably the result of moisture from the pigment which affected the glaze in the final low firing, or perhaps the glaze and pigment were fired at the same time.

MARK DISCOVERED

Shortly after acquisition, the writer found a mark on the base, and with considerable surprise, because goblets are seldom marked at all. This mark is in the form of a cross evenly cut in the lustre and showing the clay glaze. Adjoining the cross is a thick dot of the blue pigment used in the decoration, thus :

After a careful test, prompted by the possibility of the mark having been recently applied, no doubt remains in regard to its being an original decorator's mark. Perhaps the person who decorated the goblet realized that it was well done, and complimented himself by adding the well-known cross of the Staffordshire workman. The piece may have been produced by Wood and Caldwell. There is, however, always uncertainty in these details.

II. OLD GOLD LUSTRE (Described and Illustrated)

Work of Wedgwood group : Scarcity of marked specimens : Wedgwood mask-white interior : Undercutting-white slip panel : Vertical facets : Resist band : Wilson School-gold and copper glazes : Swansea Lustre (?) : Raised floral work : Strawberry pattern.

THE term gold is somewhat unearned by the glaze found on most examples, made of light-brown clay in styles similar to those used by silversmiths, and usually associated with the Wedgwood chool of moulds and Wedgwood finish. The ruddy inge of the copper glaze is absent, and yellow or gold s certainly the best description for it.

The term gold, however, can be more truthfully ıpplied to the best of the Swansea (?) specimens, Figs. 8 and 9, which possess a red-brown tinge in he paste, thus enhancing the successful effect obtained rom the fine copper solution which was probably employed.

The reader is reminded that we are dealing with glazes which are found on the dark and brown clays, and that our rough classification has been prompted by the extreme examples in paste and glaze, combined with

the early modelling characteristics. These shapes might easily be found treated with copper lustre, as we should term it, seeing that broadly all these solutions are derived from copper, but the clay would probably be a different colour.

WORK OF WEDGWOOD GROUP

This piece is work typical of the master potters of the Wedgwood school: thus far at any rate there is certainty. The example may have been produced by Mayer, Wood, or one of the several firms known to have issued these classic reliefs in jasper dips, basalts and covered with lustre on ordinary paste of the Staffordshire genus.

FIG. 3

It is fully dipped, *i.e.* inside and out, but use has rubbed off much of the interior glaze, revealing the colour of the bodyware, and the sharp ornamentation of the relief pattern has also met with hard wear in its history.

SCARCITY OF MARKED SPECIMENS

Marked old lustres similar to this, especially those having a brilliant glaze, are most difficult to find fully covered with lustre. Specimens of a similar class of work often occur with the relief ornament in white, sometimes on a blue ground.

In most cases, however, this effect is less satisfactory when compared with examples fully lustred, or in other words with " self " grounds.

Fig. 4 displays some fine work, and we see the vertical facets associated with a mask of the true Wedgwood type.

WEDGWOOD MASK

Examination of many specimens of copper lustre in which a small mask is used as a decoration of the lip will probably reveal the difference in the model. The masks were extensively used in connexion with silver decorations and other coloured pigments. Dr. Harper's collection contains several sets in " mint condition."

Fig. 4

There are one or two masks of a well-known model also met with in the commoner copper varieties.

The jug now described is decorated over the lustre glaze with a floral design in bright buff colour.

WHITE LINING

It is also the first example yet illustrated in which a white glazed lining occurs.

Probably it is unnecessary to remark that fluids left in a jug with a metallic lining might taste unpleasantly

under certain conditions, and that therefore the white linings were introduced as an improvement for household purposes.

There is no mark on our specimen, yet with little reservation it can be attributed to the Etruria factory. The admirable little example of early work (Fig. 5) was potted in a stout clay, with a similar lining to the specimen just mentioned.

UNDERCUTTING

It also has the additional attraction of having been finished by hand, probably by undercutting before being lustred.

Fig. 5

A close inspection of the print will reveal the depth of the short vertical channels neatly worked out from the body after the piece had been taken from the mould. The departure or transition to exterior white slip is here introduced, in the form of an oval panel, on which a decorative treatment, in pattern and colouring typical of its contemporaneous period, 1790–1800, will be observed.

VERTICAL FACETS

Another example of this class of clay with a similar shade of lustre is illustrated in Fig. 6. This is a fine

goblet with sharp outline and beautifully moulded facets in the vertical style. It carries a conventional wreath, the design being reserved from the gold lustre on a pale blue ground. A similar model occurs with dull copper glaze. These varieties were finished by hand

RESIST BANDS

There are other examples of such work, in which plain narrow bands of white or pale blue (usually the latter) occur without a resist pattern. These resist bands are usually associated with resist silver wares, and reference to this style is made in another chapter.

FIG. 6

WILSON SCHOOL (Fig. 7)

In an endeavour to keep pace with the various styles of form and colour, maybe the earlier manifestations of the English wares—a print is here introduced to illustrate treatment usually described as the "Wilson School." According to fragments of Staffordshire history W. Wilson of Hanley introduced "Gold" lustre applied to a body ware of a chalky character. Some examples of the Wilson wares are not rare. They occur with exposed ivory white ornament in relief, associated with a gold lustre of startling brilliance (these

are least often met with), in rich copper or as bronzed purple glazes.

GOLD AND COPPER SHADES

The jug selected carries an exceptionally rich copper glaze free from blemish, and it is introduced in the gold lustre section in order to show the outline usually associated with the work of the Wilsons. This example is lustred more extensively than the majority of the wares they issued: many occur with rough horizontal bandings left white, or unevenly splashed with the glaze, and much restraint is necessary in accepting examples below a certain artistic level. These ragged bands are the most annoying feature in Staffordshire wares: when associated with fine examples the coarse relief is accentuated.

FIG. 7

The writer once owned an example of the rare bright gold shade referred to. It unfortunately had the faults to which attention is here directed, and in spite of the rarity of the glaze the rough elements being obtrusive, the piece was very reluctantly "weeded" out.

It is probable that the Wilson's produced gold resist wares, but good specimens are scarce.

In the jug which is illustrated the neck is painted with blue and rich yellow in a floral design. The

interior has a white lining similar to Wedgwood examples.

SWANSEA (?) LUSTRE

Fig. 8 portrays a brilliant gold lustre, which we are inclined to attribute to the Swansea factory, on the traditional theory that Swansea produced such lustre on pottery body. The clay is stout and hard, but of a warmer shade of brown than that in the specimens just described. The outline is clean, but not cast in such a sharp mould as those attributed to the Wedgwood and Mayer class.

Fig. 8

The decorated neck-band is a rich one, introducing red and green pigments with some lustrous lines intermingled on the pale blue ground. The interior carries a soft creamy glaze.

The double-handled goblet or loving-cup (Fig. 9) is an early nineteenth-century type of great beauty, in gold lustre—the smooth surface of the handles in particular gives the impression that a slip of macaroni had been put into position, coloured and lustred. The paste in the general body of the goblet is stout, of a particularly clear reddish brown shade, and the lustre where perfectly preserved (in addition to being coloured by the rich clay beneath)

or where affected by the sub-oxide, is exceptionally brilliant.

RAISED FLORAL WORK

Raised floral work occurs, on a pale blue ground, closely allied with the previous two in composition and shade of lustre, which was a common form of decoration, and it should only be accepted when the bloom of the lustre is brilliant and the floral work fairly artistic. A large proportion of common Staffordshire was made with ornament of a very rough character carelessly coloured in relief, and only a small proportion will be found desirable to collect.

FIG. 9

STRAWBERRY PATTERN

In Fig. 9 the strawberry pattern is associated with conventional treatment on a pale blue ground and probably from the Old Swansea Pottery.

In Chapter VIII some reference will be found in regard to the use of lustre at Swansea, in the days of Dillwyn who had charge of the Swansea Pottery from 1802. There is apparently great similarity between the strawberry pattern on the two-handled loving cup, and the decorations in strawberry pattern pro-

duced on white ground porcelains of the ordinary Staffordshire genus, which in view of the marked specimens known are often attributed to Dillwyn. That a similar strawberry pattern may have been produced in Staffordshire is almost certain, and those who happen to possess marked specimens of porcelain or white-faced earthenware should look for similar decorations on the self-ground varieties, with the view of establishing identification.

Fig. 10

As an illustration of this method of identification the writer has been enabled to trace a lustre to the Spodes, from a porcelain cup decorated in colours, a design similar to that decoration occurring first on a cream-ground mug banded with lustre, and again to a very rich self-ground copper lustre, decorated with coloured foliage and an exotic bird. (Fig. 10.)

A print in colours alone could adequately represent this brilliant example.

A large number of gold lustres might be included from other moulds, but the early modelled pieces are less common in that shade than ordinary copper pieces.

IV. OLD COPPER LUSTRE (Described and Illustrated)

Shades similar to gold : Varieties : Shapes : Thick and thin wares : Sub-oxide, bird handle. Birds in ceramics : Figures of seasons : Classic relief : Hunting subjects : Spotted dogs : Deer : Spray on body-glaze : Wreath under lustre : Three part work : Vertical ribbing : Horizontal ribbing : Pale-blue relief : Charity print : Chinese influence : Orange Association : William III : Alsop, Derby : Teapots, &c. Coloured bands : Coloured grounds : Canary : Date of introduction : Echoes of Worcester, &c. Jasper blues : Boat shape : Modern work.

SHADES SIMILAR TO GOLD

IN attempting to describe the numerous varieties of copper lustre, it must be admitted that a tinge of gold often occurs on good examples. Several in the gold section can with justice be classified as copper, but most of those shown under "Gold" are lustred on a clay slightly different to that of many ordinary copper varieties, and this has given us an opportunity of creating a distinction, chiefly for the purposes of classification. Some of the copper effects,

especially those on which a sub-oxide has formed, are more brilliant and attractive than many gold coloured examples : the latter shade being sometimes created on dead buff clays, not by gold but ordinary copper glaze. These peculiar distinctions will be more clearly realized in the process of forming a collection, and by studying the varied glazes which the freaks of firing and composition have produced.

VARIETIES

The varieties and the shades are exceedingly numerous. Pairs of goblets sometimes differ from each other in size and colour, and the decoration differs in minute detail. The copper ground-work in some examples covers the ware entirely, but it is possible to select specimens and grade them from dark copper to very light copper shades, from wholly lustred surfaces to specimens merely banded with lustre, and allied with other forms of decoration.

SHAPES

The shapes were restricted for a while to moulds which, after a little experience, are not difficult to recognize when combined with good workmanship. The expense incurred in polishing and perfecting the old examples before they were fired has resulted in their being sought after, in preference to many irregular forms produced by later Staffordshire potters.

THICK AND THIN WARE

An impression appears to prevail that the thin self-ground lustres are earlier than the thick ones, but there seems to be no proof of this.

The Wedgwood style of relief work for many years influenced the majority of the Staffordshire designs, and the lustres which fall under this influence are almost invariably of a stout, if shapely, body.

Apart from the Queen's ware the thin specimens of copper lustre probably followed after the Wedgwood styles in classic and other heavy relief decoration.

Silvered wares are frequently thin, boat-shaped cream jugs patterned like silverwork, also resist silver cups and saucers and occasionally silvered goblets. These silvered examples may have been earlier than the thin wares in copper, and it might be a bold statement to assign them generally to a period after the stout bodies employed; yet the impression is formed that they illustrate the combinations more easily perfected which gradually replaced the hard varieties. The latter may have been peculiar to one or two old firms which continued to carry on their old methods, whilst potters elsewhere adopted softer clays.

Ordinary copper lustres were produced in Staffordshire to an enormous extent, and large quantities are probably still being made. In the Victorian days pedlars visited remote rural districts, selling the "seconds" of Staffordshire lustres, and to these and other very cheap examples little attention was given by the manufacturers, the unskilled labour of children and others being employed. Unmarked specimens are exceedingly difficult problems to collectors who desire to place the credit or discredit to the correct factory.

The specimens which follow these remarks, and the order in which they are described must not be

egarded as chronological. Such a large number of potters all producing several kinds of body were at work in Staffordshire, who used old moulds and revived old models purchased from extinct factories, that attempts at a classification in correct detail would be impossible.

Reference having been made to the similarity of copper effects to "gold" shades, Fig. 11 is selected to begin the section called "copper."

FIG. 11

SUB-OXIDE

The shade is a brilliant sub-oxide variety, the paste is hard, heavy and smooth.

BIRD HANDLE

The handle of the cream-jug is formed, in a fantastic yet interesting style, as a bird with expanded wing, probably intended to represent an eagle.

BIRDS IN CERAMICS

Outlines of birds are very much in evidence in connexion with all the English ceramics generally—from fine Chelsea and Worcester paintings down to resist silver lustre and the roughly sketched birds occasionally met with in pink or copper lustres on light grounds.

This piece has the plain blue band frequently met with in fairly early copper lustre, and indeed throughout

the whole history of copper effects. A line of fine beading is here first noticed.

FIGURES OF SEASONS

As an introduction to lustrous reliefs on reserved grounds, the print selected portrays a very charming little goblet admirably moulded—(exceptionally heavy for its size) of very hard clay, and with a pale blue ground (Fig. 12).

FIG. 12

The lustre is not brilliant, yet this is without doubt an early piece. The four figures—all harvesters apparently—may be intended to represent the four seasons. They are in relief, and covered with the prevailing shade of lustre, yet brighter in some respects because of application to a clearer paste applied for the relief; which again illustrates the effect the groundworks have on the appearance of lustrous glazes.

The interior (as in most goblets) is of dark brown clay, with ordinary copper lustre.

LEEDS RING

On the bottom of the goblet (reversed) a small circular ring occurs, often found on wares which collectors attribute to Leeds—a factory with which the example under notice is probably not associated.

CLASSIC RELIEF

Fig. 13 rather resembles Fig. 12. The subject, in lustrous relief, is still classical (Offer ye to the horned god Horus?) but the modelling is sharper. The general outline of the cup lacks the rigidity of the goblet, which is frequently associated with silversmiths' moulds in the earliest styles; and the density of the paste in the cup is not quite so pronounced.

FIG. 13

Beading of a coarser character is here introduced.

Whilst dealing with reserved grounds frequently of pale turquoise on which lustrous reliefs are introduced, mention must be made of a class of jug portraying a "farm and field" subject in relief under rich copper lustre.

HUNTING SUBJECTS, ETC.

A large number of Staffordshire wares are decorated with farmyard scenes, cattle, and incidents of the chase in the ordinary wares, these incidents being in high relief, usually white. Some of them are marked with the name of the potter, but in the case of lustred specimens having similar interesting details the metallic glaze would probably destroy the mark in the firing. It is, however, from ordinary examples which are

marked that we identify lustred ones of the same pattern.

Fig. 14A represents one of these ordinary ware specimens with relief ornament which are marked WOOD and CALDWELL in the paste (impressed), and not long ago an almost identical example was seen covered with rich lustre. Spode, Davenport, and several other potters made many similar examples.

FIG. 14A

To illustrate the attempt to combine coloured pigments with lustre on relief ornament, we have selected a second print with a sporting subject. It is not a self-ground lustre or one which can be termed true lustre : it is more correctly Staffordshire ware extensively treated with coloured pigments (Fig. 14B).

SPOTTED DOGS

The ground and body is dull buff, the foliage a pale green combined with gold lustre. The dogs in high relief are pink (very weak lustre) spotted with deep copper lustre, and whilst the subject is interesting, the general effect is distinctly uneven and coarse when compared with the restraint and finish of the comparatively faultless Wood and Caldwell example, on which the relief ornaments are covered with rich copper

lustre, in the instance we have quoted but are unable to illustrate here.

The weak wash of pink lustre to colour the dogs, on which deeper spots of gold (copper) are applied, exemplify the degrees of tenuity in the use of lustre.

The piece is marked A in lustre on the base, and may have been produced by J. Aynsley. *See* alphabetical list of makers.

FIG. 14B

DEER

Many other examples of buff ware decorated in this manner were made in Staffordshire. Deer, horses, dogs, &c., in relief are well known, covered with gold lustre of faint colouring allied with ordinary pigments on the relief portions.

SPRAY ON BODYGLAZE

Fig. 15 is only three inches high, of thin ware and of a clean shape and finish. The decoration is a little unusual, being a spray of pure white on a faint green body glaze. The lustre has the interesting sub-oxide tint, with an ivory white lining.

WREATH UNDER LUSTRE

Another small jug has a different class of decoration. There is a miniature wreath in relief perfectly covered

with deep copper lustre, and fortunately the sharpness of the pattern is well-preserved. The large Staffordshire rose with the leaves, &c., treated in pink and green pigments, appear to be also slightly in relief.

These small jugs when perfectly coloured and potted are suitable for cabinet or dresser specimens, but there is an increasing difficulty in finding them perfect in all respects.

FIG. 15

THREE-PART WORK

In their efforts to simulate the results obtained by silversmiths, some potters produced goblets made from three moulds, *e.g.* bowl, stem, base, &c. The clay was pressed into shape, dried, put together and fired. We have a two-handled goblet or loving cup arranged by this composite method. It is probably a fairly early example of nineteenth-century work. It has traces of the ruby lustre, and the twining spray in the floral wreath is of rich scintillating effect on a white ground.

VERTICAL RIBBING

Fig. 16 presents a copper goblet with vertical ribbing, and conventional decoration on a white band, indicating an attempt at the Vine pattern, often introduced on the bands but usually in more finished style. The goblet is selected because of its vertical ribbing, which

is not extensively met with, and should therefore be more interesting than examples with a plain surface.

FIG. 16

HORIZONTAL RIBBING

Fig. 17 shows pronounced horizontal ribbing, and a decorated neckband in bright colours on a white ground. Sharply ribbed examples are frequently rubbed at the exposed edges. Unfortunately this one bears signs of wear, but the glaze, which is perfect on the base, indicates that originally it was a brilliant example of copper colouring.

FIG. 17

PALE BLUE RELIEF

Fig. 18 is pale turquoise ware in relief as an ornament on a patterned copper lustre. The shapely design will not fail to commend itself to collectors who like cabinet specimens. The ware is thin, light, and

generally artistic. It is glazed inside and out, having been dipped in the lustre bath, therefore.

FIG. 18

OVERGLAZE PRINT "CHARITY"

In the cases of copper lustre where the body is reserved in white or pale blue (turquoise should be generally understood) we meet with a variety in the class of decoration on the flat surface.

Fig. 19 illustrates decoration with an overglaze print of "Charity" in lilac. The wares known as Cottage Swansea, will be familiar to every one interested in these matters, and ordinary porcelains carrying similar designs are common. It is, however, not so easy to secure perfect lustres of the self-ground variety with a brilliant glaze having these desirable prints, though doubtless an enormous quantity was manufactured. Sometimes

FIG. 19

the transfer is in black, and tinted by hand in a variety of colours, whilst in other cases the subject is left in black outline.

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CHINESE INFLUENCE

Examples occur in which pencilled outlines have been completed by the addition of coloured pigments rather carefully applied in blue, red, and green. It hardly seems necessary to indicate the extent to which the Staffordshire men repeated quasi-Chinese subjects: examples are frequently met with in lustre, as well as in many other sections of English wares. The often-met blue printed Willow design is only one of many.

FIG. 20

ORANGE ASSOCIATION
WILLIAM III

The writer has an interesting specimen of an Orange Association jug, probably issued by the same firm, as in the case of Fig. 20. The body is pale blue and on each side a small neat overglaze double circle containing emblems and the words "Orange Association" are shown. On the front is another double circle representing a man on horseback and the letters W. III. Beneath is the number 38. Above the horseman are the words "Immortal memory."

GENERAL PIKE

Speaking of historical topics, the writer was recently shown an American subject in copper lustre, viz. a portrait of General Pike, a commander in the American Army.

This was in the centre of a simple plate, the rim of which was of rich copper lustre and a band of canary next it. The words printed in black are: "Be always ready to die for your Country."

(Owner. Mr. A. Chambers of Buxton.)

In Mr. Hudson Moore's "Old China Book" a fine copper "Cornwallis" jug is described.

VIEW OF ALSOP NEAR BUXTON (Fig. 20)

Specimens extensively treated with copper lustre which carry local views are seldom found. At times, however, and perhaps in the later days of 1840 and 1850, printed views of local interest were occasionally prepared. We can take it that this method by over-glaze and underglaze had become very common and the collector may expect to find neat little prints which merely require local identification.

Our figure shows the village church of Alsop-en-le-dale about eleven miles from Buxton. The reverse is another black print of Embden Castle near Derby.

The specimens already illustrated represent only a small number of the cleaner outlines met with in copper lustre; there are a very large number which might have

been selected for illustration. Many carry rough flora ornaments in relief, with ungainly shapes and of coarse finish. It must not be lost sight of that many of these coarser examples are perfectly genuine, and often have a beautiful old glaze, which the collector would like to see transferred to his finer examples perhaps a little worn.

TEAPOTS, ETC.

We must, however, make some reference to the teapot of Staffordshire copper lustre. Early porcelains with the words "Bohea Tea" printed or painted thereon are very interesting, and the use of tea had become general, particularly in the green state, in some districts at a time when lustre was a very well-known variety. The Staffordshire potter certainly did not overlook the teapot, and it is not difficult to find. The spout may be broken or the cover missing, but the pot rests in dignity on the top shelf of the dresser: in many English wares these "skied" examples are often interesting and instructive. In lustrous designs, copper and silverware teapots are to be traced in abundance. A first-class design bearing some evidence of the Wedgwood finish in the modelling, and carrying a rich copper lustre is not so easy to acquire as a good silvered example, but indifferent copper glazed pots are met with in many patterns.

The best designs are certainly found in the silver lustre variety.

One fine piece, damaged, is recollected. It was not large, but the modelling and glaze were admirable.

It simulated a silversmith's pattern, with a rich copper glaze, but its beauty was marred by an inaccurate attempt at architecture, *à la* Lowestoft on the pale turquoise band around the body. It was only slightly fractured and was tempting to collect, but the "Lowestoft" daub decided its fate. Staffordshire, Swansea, who can say?

FIG. 21

Goblets and jugs are certainly more desirable shapes for cabinets and dressers than the teapot.

COLOURED BANDS

Wide or narrow decorative bands occur with or without markings on the necks or bowls of jugs and goblets. Sometimes the lower part of the bowl is left in white or blue. The strips of ground are often too narrow to admit of decoration, but an effect is sometimes secured by having four or five such stripes in different colours close together.

Fig. 21 shows an example with the base of the bowl left in pale turquoise and the decoration above.

In another case practically the whole exterior of the goblet except the stem has a white slip ground, carrying one of the well-known transfers. Another goblet has the strawberry pattern in bright colours on white.

These white slip grounds are an excellent background for coloured decoration, and afford great contrast to an otherwise dark surface. Age, in many instances, has caused the decoration to sink into the paste, which improves the decorative effect.

COLOURED GROUNDS

The reservation of grounds associated with copper lustre is in evidence to a far greater extent than in connexion with fine gold or silvered wares, yet these colours do not reach a high standard of beauty.

The average jug is the article on which the majority of shades individually appear, such as :

Pale blue	Pale buff	Pink
Dark blue	Dark buff	Granite (non-lustrous)
Pale green	Apricot	Tortoise-shell mottle
Dark green	Canary	Rough sanded ground.

Rough specimens of copper lustre have crude panels showing six of these shades, but are usually very inferior work.

White, cream, and pale blue were the grounds most frequently chosen for decoration in colours. Of the dark and light blues the latter is much more extensively chosen, and the exact shade can be compared to pale turquoise, a colour complimentary to the brown wares. The turquoise or light blue appears to have been used with the earlier wares which had relief applied. This is parallel with the experience in English blue printed wares, as the earlier prints are pale blue and the later (1840-50) ones are dark.

Buff is frequently met with—it calls for no special comment.

The writer has a goblet with a greenish yellow ground which is unusual. It has no other point of interest.

The canary ground is generally associated with nice work, as seen in the print of a fine example, Fig. 22.

The apricot ground is common. Occasionally it is decorated with rich floral sprays on the flat, and such examples are more desirable than the usual coarse flowers in relief. One painted with large roses and blue-bells is in existence.

FIG. 22

The shades of green are frequently covered with coarse flowers in relief, sometimes with lustre added.

The granite effect (non-lustrous) is an old variety and somewhat uncommon. Provided that the copper lustre found in association with it is brilliant, it makes an interesting addition to the " ground " examples.

The tortoise-shell is a broad patchwork mottled effect, introducing blue, pink, lilac, and touches of copper lustre. The later wares are found thus treated on buff or blue.

The sanded ground, sometimes tinged with chocolate shade, is distinctly rough to the touch and in appearance.

Pink is the shade least often met with, as a ground. It is not a pink lustre but a " wash " of paint to which lustre is afterwards applied in a design, sometimes in the manner of the Hispano-Mauro markings. The shade is a distinct relief to the blues and browns in a collection. The specimens are usually pleasing, if a little rough in finish.

DATE OF INTRODUCTION
ECHOES OF WORCESTER, DERBY, ETC.
JASPER BLUES

The quotation of anything approaching exact dates in connexion with lustrous effects is distinctly hazardous. In all probability these reserved grounds were introduced with lustres in their crude style, to imitate the fine shades which had become fashionable in porcelains from Worcester, Derby, and Coalport, and in the case of the numerous blue grounds, there are good reasons for assuming them to be the feeble echoes of the jasper blues of Wedgwood, Adams, Turner, Neale, &c., in whose footsteps later potters for a while followed.

FIG. 23

The imitation of forms used by silversmiths was not confined to the silvered wares. Occasionally the collector will happen on an example treated with the copper shade (Fig. 23).

BOAT SHAPE

This familiar boat shape with copper lustre occurs in the proportion of about one to twenty of the silvered wares. In the copper examples there is usually a little overglaze decoration of coloured sprays on the flat, which often seem an unsightly addition to the brilliant metallic glaze ; being carelessly applied. The interior of the piece representing this shape has an exceedingly rich ruddy-bronze hue. In selecting specimens for cabinet or dresser decoration these ruddy-bronze examples are most effective, when mingled with choice silvered wares.

A comparison might be made between this print and the first one of the old gold section—the shapes are not unlike, but the earlier ware (from a mould introducing classic relief ornament) is harder, from its dense texture, and of a lighter brown clay. There may be a difference of ten years in these two examples, so far as the manufacture is concerned.

MODERN WORK

In closing the descriptions of copper lustre chiefly on dark clay, brief reference must be made to modern examples. Some work, known as "Lancastrian" wares decorated with lustre are highly successful up to a certain point. Considerable skill has been brought to bear on the reproduction of these old-fashioned ideas, and a measure of general success has been obtained. The amateur is strongly recommended to examine the paste carefully, which is easily observed in the case of white grounds

V. (A) BRONZED-GOLD, PURPLE AND LILAC LUSTRES (Described and Illustrated)

Use of term : Wilson School : Early Victorian effects : Faith, Hope, and Charity : Mottled effects : Wedgwood : Rare purple ground.

(B) PINK LUSTRE (Described and Illustrated)

Pleasing effect : Sunderland wares : Origin of marbled style : Mariner's Arms : Date of print.

(C) LIGHT GROUNDS—LUSTRE PAINTING

Brush-work : Bird with landscape : Chinese subject : Maize ground : Two birds.

(A) BRONZED-GOLD LUSTRE

USE OF TERM

BEFORE describing the other two variants (Purple and Lilac lustres) we must attempt to explain some difficult characteristics of colouring. In using the term " bronzed-gold " we propose to apply that name to the colours of lustre which appear on dark

surfaced wares, instead of " purple " which we reserve for a glaze on lighter surfaces which has a variant often termed lilac.

WILSON SCHOOL

The glazes which occur on wares (known as the Wilson School) with a chalky body can with considerable certainty be classified under this heading of bronzed-gold, and most of them have applied ornaments in relief. The Wilsons made gold, bronze, and silver lustres. Their bronze varieties have peculiar shades of their own and are difficult to describe. The rarest are brilliant gold of great beauty; another shade almost similar is one with a faint shade of purple added to the gold, with apparently a darker surface; then we have the most common of these three, the deep chocolate ground on which a purple seems to have been applied and which we can best liken to a ripe blackberry. It is this latter shade, apparently mixed with the brilliant gold variety, which leaves us in a difficulty to describe many of the crossed examples. This Wilson gold is often recognized in rare gold or bronzed-gold resist specimens.

PURPLE AND LILAC LUSTRE EARLY VICTORIAN EFFECTS

It will be readily understood that an excessively thin metallic glaze which is practically transparent will look quite different on a white or cream ground, from a similar glaze on a dark brown ware. The purple or lilac shades do not present such difficulty. The purple metallic effects when mottled are very popular, and

ome collectors appreciate the varieties which have the ised ornaments treated with the tint, or even the etches by brush-work in these weak lustre-wash ades. Some rare examples have exceptional colour mbinations allied with a purple ground, and unrtunately prints in black and white cannot do justice the numerous varieties of subtle colouring. The lac, which we suggest contains less of the rich pink ndency than a fine purple is applied to all ordinary ferior grades of weak lustre. Some of the finest rades of clear purple are to be found on the early ictorian pottery and cottage porcelains. Usually those ares are gaudily treated, with rough designs and orders, and this often leads to their exclusion from ollections.

AITH, HOPE, AND CHARITY

It will perhaps be well to speak of the almost blackerry shade which is the most common of the darker ints. There are a large number of jugs, cups, and mugs ainted with this glaze having panel views. These ketches in colour are usually nautical scenes, as a ackground to female figures symbolic of Faith, Hope, nd Charity, and are usually marked with one of those ames. The subjects in all probability derived inpiration from the renowned set of Worcester porcelain nade in 1792 for H.R.H. the Duke of Clarence. . . Sea with a ship of war in the distance. Figure of Hope in oreground . . . as illustrated in F. W. Binn's work on Old Worcester china, page 107.

Fig. 24 represents " Faith."

MOTTLED EFFECTS WEDGWOOD

It will be known that Josiah Wedgwood mottled some wares with light ground colours, and applied a lustre to the surface which presents an artistic effect: whilst in certain lights we get a faint ruby tint, the general appearance of the glaze is a weak purple. The writer has a toy plate with the impressed mark "Wedgwood."

FIG. 24

The ground of the goblet illustrated has not the touch of yellow pigment which we see in the Wedgwood piece, and this is probably one of the many goblets mottled by ordinary methods in Staffordshire. This is also a lilac shade, which in certain lights shows a faint gold tint, not ruby.

RARE PURPLE GROUND

Among many rare examples of purple ground with fine work from Dr. Harper's collection, we wish to mention two in particular. The first is a purple ground with a blue hunting scene, the second being a similar ground with the vine *motif* and floral decoration in a wreath, tinted creamy pink.

These examples of work (difficult to photograph) are probably experimental pieces, made in the height of the palmy days by the Staffordshire potters who

ent considerable sums in experiments and were enly competitive. This excessive competition was e principal factor in the extinction of several under-kings which eventually failed.

(B) PINK LUSTRE

EASING EFFECT

Not all the weak shades of copper lustre deserve e term pink. The st variety has none the blue tinge which perceived in the weak urple shades. The stre pink is often at s best when it has nk a little into an old oft ware. In examples here the decoration is eat and the form also esirable, the glaze ould be accepted: iscrimination and re-traint are however ecessary. A broad statement might be made that any weak purple, lilac, and pink shades lack the igorous colouring which we see on the dark bodies. The glaze being sensitive is often unsatisfactory, and alls for special examples in a collection.

FIG. 25

UNDERLAND WARES

Pink lustre frequently occurs on wares made at underland, marked examples are occasionally met with.

One well-known piece, not illustrated, is in the form of a picture, the frame is dark copper glaze overlapping a marbled pink pattern. It is a late black print of some Indian town coloured in red, blue, and green, marked on the back (impressed) Dixon and Co. The back is white ware, all the lustre being on the front. Sometimes printed or coloured texts are shown up inside the pink bands.

ORIGIN OF MARBLED STYLE

The origin of marbled work on ordinary wares can be traced to the days of Whieldon (1740–1780). The effect was presumably applied to lustrous wares fairly early in the nineteenth century, and the earlier pieces are probably the richest. The pink treatment appears as covering the whole piece in a streaked or marbled style, or as floral wreaths on borders, or as deep bands allied with other decorations. Some of the earlier small jugs of white ware are richly covered with a fine marbled pattern in good pink lustre. Modern imitations are to be found with a rough mottled pattern, the glaze being fairly successful.

MARINER'S ARMS

Fig. 26 illustrates a Sunderland jug about three inches high with a clear pink band. The print represents the Mariner's Arms, the words "Success to Commerce" appearing on a banner. The print is a rough brown underglaze transfer, and in view of the date of coloured underglaze printing through Staffordshire, &c., it was probably made with many others about 1830.

On the reverse side, the following verse appears in brown print surrounded with a pretty brown border of a floral character :

ON TIME

Time was, is past thou canst not it recall,
Time is, thou hast employ the portion small,
Time future, is not and may never be,
Time present, is the only time for thee

Very large quantities of Sunderland wares are to be found lustred, and of recent years many coarse imitations have been put on the market. Some of the earlier kinds, however, are much esteemed by experienced collectors, and such examples are not common. Many jugs from this factory are very large.

FIG. 26

(C) LIGHT GROUNDS. LUSTRE PAINTING BRUSH-WORK

No collector of English pottery wares needs to be reminded that a large amount of earthenware was made covered with a layer of white in imitation of porcelain, and after many experiments this kind of earthenware was brought to a high standard of perfection. During

the time that lustre was fashionable, designs were painted by brush on them in the lustre pigment, and in many instances no other colour than that secured from the lustre was added. We have inserted a print or two dealing specifically with this class The largest proportion of wares collected illustrate outlines obtained by dexterity in the use of the brush, freehand, but unfortunately they are not often artistic.

Fig. 27

BIRD AND LANDSCAPE

From Dr. Harper's splendid collection we illustrate one very fine example, which introduces a bird and a landscape in the usual gold, light purple shade.

It is seldom that fine examples of this class are exposed for sale, and those pieces which do appear on the market are exceedingly disconnected and out of proportion to the objects represented (Fig. 27).

Specimens of brush-work equal to the illustration should certainly be secured whenever possible. In all probability this jug was painted at Sunderland.

CHINESE SUBJECT

The second example of this class is a jug of Staffordshire white ware on which a subject of an Oriental character has been attempted. The outline

presents a fairly clear pink verging on lilac, but not of the deep tint seen on the jug of the Sunderland type just referred to.

An interesting feature in the ware is a cross in relief on the bottom of it. The writer has a blue printed jug which has an exactly similar mark on the base, and it is usually a mild puzzle to a collector.

MAIZE GROUND

Another interesting bit is a toy mug barely two inches high. The ware is chalky white, but treated with a deep maize on the surface, and over this a little sketch has been painted in gold lustre: a shade which might naturally be expected to result from the use of copper lustre on a yellow ground.

FIG. 28

TWO BIRDS

Two birds, a cock and hen, are shown to be perched on particularly slender twigs without visible claws, a mere detail for which the amateur artists of Staffordshire have frequently to be excused.

VI. (A) OLD STEEL LUSTRE (DESCRIBED AND ILLUSTRATED)

Ruby lining : Beading : Pelured-gold lining : Fluting.

(B) OLD SILVER LUSTRE (DESCRIBED AND ILLUSTRATED)

Plain and patterned : Pattern cream relief : Diamond pattern : Height of deception : Boat shapes : Bird handles : Modern work.

(A) OLD STEEL LUSTRE

EXAMPLES of steel lustre do not markedly differ in appearance from the silver lustre proper, and the patterns to which the glaze was applied were usually similar to those used for the silvered wares. They are not often found in a first-class state of preservation and probably were produced at a period when the early sensitive glazes were in use. This surmise is strengthened by the fact that most examples occur on apparently early moulded designs, and Fig. 29—an ordinary specimen illustrates this.

RUBY LINING

The interior has traces of the ruby lining; another indication of probable early work, or of the retention of old methods by a conservative potter.

BEADING

A line of beading on the rim of a silver or steel goblet is a slight departure from the usual severe outlines adopted for those vessels. Yet beading is a particularly common ornament on Staffordshire lustres, and the majority of the silver intricate relief patterns are beaded and fluted, in a far more extensive and interesting manner than the reliefs associated with coppered wares.

FIG. 29

PELURED LUSTRE

There is another variety which should be noticed, on account of a slight peculiarity of the surface, termed "pelured."

The surface of the body presents a minutely pitted one, which closely resembles that of an orange, and as the reader will be aware, the Staffordshire salt-glazed early wares had this peculiarity.

If the use of the hard brittle metal termed manganese caused the pitting, the point must be answered why we have old gold goblets from an identical mould with similar pitting.

One or two explanations have been offered for the appearance of such surfaces associated with lustre glaze: that the use of manganese has produced it—or that the mould used for the piece, must have been of old wood and the constant friction of hard clays in the mould had gradually pitted the surface, which then acted on the hardened clay. Practical potters may have other explanations for us, but the mould theory seems a probable explanation.

GOLD LINING
VERTICAL FLUTING

This pelured surface occurs on old forms covered with steel lustre usually, or of a dulled shade of silver. The latter effect is probably due to the minutely broken surface of the body, which prevents the usual cross reflections (the well-known enemy of the patient photographer). Pelured surfaces are also covered with a dull shade of gold lustre, which may be classed with an old gold variety. The goblets often have an interior like gold—not a plum shade, as in the steel example. Short vertical flutes on the lower part of the bowl are sometimes observed; they break the monotony of the usually severe outlines.

(B) OLD SILVER LUSTRE

PLAIN AND PATTERNED

Old silver lustre is found applied to an exceedingly extensive variety of Staffordshire wares, and the total production must have been enormous.

Perhaps the study of a work on old silver will give those interested an excellent idea of the patterns which may be found; silver was cleverly imitated, and silversmiths' moulds were undoubtedly used in every possible form.

The silver goblet, with which the teapot is the most numerous variety, was produced in all manner of shapes and sizes, but usually plain. Some are loving-cups with two handles; another unusual variety observed was from a mould like a champagne glass. When many of these plain examples are carefully measured they will be found to vary considerably in width, depth, and outline of the curves; which proves that an enormous number of moulds were in use.

They are found lined with the plum glaze, in silver-gilt style and also silvered similar to the exterior.

Fine old examples of goblets with ribbing in the horizontal style, which is exceedingly common in copper lustre, are comparatively scarce. The writer has seen one or two basins with this treatment, and one goblet only, which was unsuitable for collection, the glaze being nearly all gone. There are probably a large quantity in existence some-

where, however, and they may be well known to other collectors.

PATTERN IN CREAM RELIEF

Before we describe any illustrations dealing with ordinary patterned silver wares, it will be better to select an earlier example of a silver ground ware allied with decoration in cream relief.

This unusual example is from Dr. Harper's collection.

FIG. 30

In the gold section reference has been made to the work of the Wilsons, who are credited with having issued various lustred wares, gold, silver, and copper. The body ware of our illustration is a pale buff and similar to that observed in the rare silver cat from the same collection.

For some reason, not at all clear, examples with gold or copper having ornaments in relief are often to be found, but those with a wholly silver ground are only occasionally met with. Fig. 30, in all probability, is an early example, and the character of the relief work will be seen from the photograph.

Tall shapes, associated with silver lustre, are usually devoid of ornament; at any rate it is not discovered to the extent found on the boat-shaped pieces—under the silver glaze.

DIAMOND PATTERN

Fig. 31 is a specimen known as the diamond pattern, its arabesque ornamentation being exceptionally well chosen. The glaze is carried well down into the jug, with a brown clay as its base. Its graceful outline makes it an excellent cabinet shape. There are some characteristics about it which prompt the supposition that it was produced by Wood and Caldwell. An exactly similar shape occurs in gold lustre, with a small wreath in colours on the lustre glaze.

Fig. 31

HEIGHT OF DECEPTION

The wonderful similarity of silver lustre ware to the original metal-work has been mentioned: a specimen is introduced to show this, so far as printing admits. Fig. 32 can be described as the height of deception; the ware is thin, hard, and finely potted, the top edge is clean and sharp and many persons before handling it would expect to find it made of metal. A glance into the interior heightens this illusion.

It is a coffee-pot with a small strainer fixed inside the lip, but the cover has not been photographed. A hint can here be given to the amateur, one often mentioned

by expert writers on collecting—*i.e.* never to purchase examples unless they are perfect. Covers of many old wares are in demand in order to complete otherwise perfect examples.

TEAPOTS

Teapots are very much in evidence, in a large number of patterns. One with magnificent scroll-work and an unusual spout is not illustrated here. Some of the patterns are admirable, and as a teapot was an article much in demand and probably often broken, considerable attention was given to the manufacture of fine examples.

FIG. 32

BOAT SHAPE

At least half a dozen different patterns on hand would illustrate the variety known as boat-shaped cream-jugs. One piece came from a set, the sugar-box of which had W cut into the glaze and paste. We cannot affirm that this is intended for Wilson, but many silvered wares are known to be marked WILSON.

BIRD HANDLES

The accompanying figure illustrates a sugar-box in patterned lustre. The fluting and beading are common,

ut the bird handles—a reptilian variety—are a distinctive feature of the piece.

IODERN WORK

Much modern silvered ware is now on sale, lined with old lustre. The handles of cream-jugs and teapots re often black, but the collector of Staffordshire old ares should not be mistaken in regard to this novel roduct. Examples will be found in many good modern hina-ware establishments.

FIG. 33

There are other xamples of modern vork which may be ound mixed with genuine old pieces n certain "antique" stablishments, and are should be exercised to avoid accepting them as genuine old examples.

A close comparison between the old and new shows he former to be of a whiter sheen altogether; the nodern wares have a dull greyish hue, which is easily bserved when both specimens are held side by side n a good light. It is easy to accept small articles of nodern make for inferior old pieces, however, unless ome experience has been obtained by past adventures.

Old figures, shall we say "assumedly old" ones hould be carefully inspected before purchase, as clever mitations are known.

VII. OLD RESIST LUSTRE (Described and Illustrated)

Gold resist : Wilson School : Silver resist bird : Copper resist : Stencilling (Quasi-resist) : Ground shades with silver : With copper : Dated specimens : Transfer patterns : Chinese style abandoned : Morland prints : Other work with resist : Bands : Gold resist : Stencilling : Gold resist bird style : Sprays : Lilac resist : Two shades. Silver : One bird : Two birds : Very fine spray : Leeds arrows : Orange and silver : Hunting (with blue) : Dated pieces : Panel of birds : Panel views : Watteau prints.

OLD GOLD RESIST

SUCH an exceptional interest appears to be attached to resist lustres, especially the class known as silver resist, that it may be helpful to describe most of the varieties likely to be discovered. Probably the class of resist work most rarely found is gold resist. This is quite distinct from patterns in gilding, or even resist gilding, seen on the fine English porcelains : the metallic lustre specimens have a warmer shade, indicating their coppery origin.

VILSON SCHOOL

In view of the patterns employed it is probable that ne work was contemporaneous with the resist silver, nd the tinge of the metallic glaze strongly reminds us f some of the clearer shades observed on the bronzed-old lustres, usually accompanied by chalky ornament n relief, associated with the work of the "Wilson" chool. In fact it would be of great interest to trace ny genuine gold resist lustres which did not emanate rom the Wilson school, except perhaps Swansea (?). ut the various threads of research have not yet so natured as to give the collector definite information, nd the probabilities are that variants which could ot be attributed to Wilson would have to be labelled Staffordshire," because of the exceptional scarcity f fine marked examples in superior resist work.

LD SILVER RESIST

Of true resist wares, the old silver variety is the argest class. But it must not be taken for granted hat in comparison with the general wares of Staffordshire he resist lustres represent a common variety. Large quantities were made, but apparently the manufacture ell into disuse, and the scarcity of fine specimens xplains the commercial value attached to them.

There seems to be a general opinion that silver resist lesigns were issued concurrently with the plain lustres or in other words that the date of "resist" introduction s contemporaneous with the plain and patterned ilvered pieces. This may be correct, yet in view of

the elaborate designs which occur on some pieces considered to be early we are inclined to doubt whether the Staffordshire potter began to " run " before he had learnt to " walk," and in absence of definite proof that both varieties are contemporaneous we think it is more likely some experience had been obtained with simple glazes in the first instance. " Resist " may have been introduced some time after the adoption of the transfer process on ordinary wares. Having become expert, little time would then be lost by the competitive and enterprising potters whose works are now eagerly sought.

As a paragraph on transfer printing generally will be found in this chapter, the production of the numerous designs needs no special comment here except as a record of the general run of the patterns.

SILVER RESIST BIRD

The resist bird with foliage of a sparse character is probably the design with variants most often met with. We have not seen the creature associated with gold resist of the self-ground class, but possibly specimens are in existence.

Ordinary foliage and conventional floral designs are also numerous, as well as the Vine pattern, and many of each class are clean and artistic in finish.

With the exception of the rare examples of Chinese influence in patterns, the human figure is a great rarity, in resist; when it does occur with silver lustre it is usually in underglaze blue of the " Morland " sportsman type.

A large number of pieces have only a small proportion

of the exterior surface treated with resist, and the designs usually introduced are of a floral character. Some self-ground wares present the foliage in underglaze blue, whilst red is occasionally added.

COPPER RESIST

Resist copper lustre in the strict sense of the term might be applied to every other class of lustre resist except the silver variety, when we recollect that the basic metal, employed before the firing, is probably copper. The best shades (? secured by the elimination of impurities, &c.) are scarce : it is the character of the outline, the extent of the resist decoration and the school of the piece generally which enables the collector to use a certain amount of discrimination in his labelling.

Resist copper ordinarily, in the specimens usually found by the amateur, is that with a lilac shade.

With few exceptions the patterns are of a floral character, and do not present much diversity in the treatment. It would appear that at the time copper lustre became generally popular, ordinary relief patterns and overglaze painting had become common, and were considered less troublesome than the older resist process ; hence the comparative scarcity of fine copper self-ground resist work.

STENCILLING OR QUASI-RESIST

In closing these preliminary remarks on the three varieties, gold, silver, and copper resist wares, we must not overlook the stencilling process. This is practically

an effect *vice-versa* to resist. In the latter we see the pattern in white on a gold or silver ground, whilst with the stencilling the pattern is in gold lustre on the white ground. The stencilling with silver lustre is not a prominent or a satisfactory decoration, probably in consequence of insufficient contrast with the ground colour. Possibly the process of stencilling lustre on white grounds may be later than the true resist process, but on the other hand we know that stencils were used to reserve the pattern ground when producing the resist wares.

The process showing how the patterns were secured has already been roughly outlined.

GROUND SHADES WITH SILVER RESIST

It will be known that several ground shades were used in connexion with the various resist wares. In the majority of cases, which in all probability embrace the earlier examples, a white ground was used, but on some specimens a second shade was introduced, such as canary or blue (white and blue, or white and canary). We have never heard of an example treated with both canary and blue. Below will be found a list of the various grounds, with suitable remarks :

White. Most usual shade with the cleanest outlines. White or cream ground probably first used, which coincides with the Queen's ware body.

Buff. Frequently met yet not so often as the white and when the buff is dark the effect is a little unsatisfactory.

Canary. Occasionally occurs. It is a shade which often forms a ground for silver decorations with red.

Blue. Occasionally occurs. This ground sometimes gives the silver resist a leaden appearance. Examples are by no means common.

Pink. Exceedingly rare.

Apricot. Exceedingly rare.

GROUNDS WITH COPPER RESIST

Occasionally in addition to a white ground being used for a resist treatment, a pale blue ground is treated on the same piece, which gives us an effect of resist in two shades, resembling the silver resist floral work. Those with copper lustre are unusual.

RESIST DATED SPECIMENS

The earliest dates appearing on lustre are those allied with silver glaze and with silver resist. The writer once saw a nice jug, treated with gold lustre decoration and ordinary floral decorations in coloured pigments, dated 1813 in that lustre. This, of course, was not a resist jug.

In silver resist we think a specimen exists bearing date 1756. A silver lustre jug was sold at Christie's in January 1908 described as :

" Silver lustre jug decorated with birds and flowers inscribed J. Simpson original Staffordshire warehouse, 1791."

We have illustrated specimens of silver resist from Dr. Harper's collection, with description (Figs. 40 and 41).

None of these dates must be accepted as the year of manufacture ; they are all probably anniversary to a birthday, or perhaps a wedding day. The majority of the dated resist wares approximate to the early years of the nineteenth century.

TRANSFER PATTERNS GENERALLY

Considerable speculation occurs as to the methods adopted and the patterns used by the early Staffordshire and other potters, and it will be interesting to consider some data associated with the general history of the transfer patterns, so far as they are reflected in the designs applied to old resist lustres; which, broadly, are of some assistance in enabling us to form an approximate idea of the date of the process. Some old resist lustre is considered to have been made at the group of potteries known as Old Leeds; according to the Messrs. Kidson, underglaze printing was commenced there *circa* 1790, and the researches by Mr. Turner yield no further data on that point. This refers to the printing of general wares, and not necessarily to any treated with lustrous decoration.

Most of the early factories were more or less under the influence of the Chinese manner of decoration when the underglaze printing was taken up, and many old Leeds marked wares display this influence. The Liverpool printing, with its early overglaze associations, adopted styles from the French school, similar to those produced overglaze at Worcester, but when these overglaze Watteau subjects disappeared many of the underglaze prints began to exhibit the Chinese style, the ordinary Willow pattern being one of the most common. With regard to Liverpool, considerable doubt exists whether any factory there produced resist wares; in fact the veil of uncertainty is thicker over the Liverpool group than almost any other of the well-known potting districts in England.

Mr. J. F. Blacker in his instructive article in *London Opinion* for May 24, 1913, says the pattern for resist silver lustres was " printed " in blue underglaze—that after the pattern had been blocked out with a preparation of treacle or glycerine the ware was dipped in the lustrous bath. It was then washed in water and fired. He considers this was the process in the early examples.

In view of the general use of the Willow pattern and its allied variants we might reasonably expect to meet with a considerable number of Chinese designs in resist, assuming it to have been a process in operation in 1790; but the only example with a distinct Chinese influence known to the writer is the very large straight-sided mug from the Ward collection illustrated in a group on page 222 of the *Connoisseur* for December 1907, which example was in the " White City " Exhibition some years ago. Speaking from memory, we do not think this outline was obtained by the underglaze blue, yet the mug was regarded as a most unusual piece from an extensive collection of other designs.

CHINESE STYLES ABANDONED

It is, however, apparent that at the time resist lustres came into favour the potters or the public had lost interest in the Chinese patterns, and from this we might infer that the resist process came into operation well after 1790; unless there be some other reason for the absence of those well-known designs.

MORLAND PRINTS

In Dr. Harper's collection there are several perfect examples of the underglaze blue printing combined

with silver grounds. The subjects are hunting, farm and field scenes and some represent deer with their antlers reaching into tall trees. The figures of huntsmen, which we have also seen picked out in colours, remind one of the Morland Hunting subjects, man with dogs and gun, horses, &c.; George Morland lived in 1763–1804, and his pictures were engraved long before his decease. Here again, we imagine, some little time would naturally elapse before such transfers would be applied to farmers' jugs, and possibly the Morland subjects were more widely appreciated for their sporting characteristics after 1804 than previously.

With regard to the blue underglaze, much experience had doubtless been secured before attempts were made to apply a large transfer to the awkward sides of a jug, and we may reasonably infer that the production marked a time when transfer printing generally, overglaze and underglaze, had been mastered to a considerable extent.

With regard to the overglaze, Dr. Harper's fine collection contains some splendid purple and lilac prints surrounded by fine resist work, the brilliance of the colours being altogether richer than Worcester porcelain overglaze prints, yet perhaps lacking the exceeding delicacy in outline of the latter.

OTHER WORK WITH RESIST

Probably the percentage of specimens carrying other work in addition to "resist" is small in the majority of collections. The principal additions are:

(*a*) Panel views in overglaze transfer work.

(*b*) Pencilled overglaze outlines of birds on a panel coloured by hand and fired.

(*c*) Blue underglaze printed and tinted scenes, the blue from the transfer process.

(*d*) Masks coloured in relief surrounded with silver patterns.

(*e*) Black printed wording sometimes combined with other colours.

These remarks are applied to examples in which the resist work covers practically the whole field of the jug.

In the case under (*a*) the overglaze panel, views or emblems are usually in one overglaze colour, viz. black, violet, rich purple or a brick red.

In the case of (*b*) the bird in colours is obtained by the old and common process of pencilling an outline, or perhaps transferring it, the coloured pigments being applied by hand. These coloured birds, often of no special artistic merit, when surrounded with resist work are much in demand by collectors, and there are several forgeries in modern work on the market.

The class (*c*) embraces the method described by Mr. Blacker—referred to in the production of outlines—and does not need any further remark here, as we are including a print of a beautiful example, from Dr. Harper's collection. The writer has another variety with blue leaves, which is not illustrated.

With regard to (*d*) there are many masked jugs decorated with silver lustre, and a few are surrounded with resist. The masks are in relief.

In connexion with (*e*) the artistic merit is sometimes little, but occasionally the work is very fine. It must be understood that these examples are by no means common, and the artistic ones realize high prices when

offered for sale. This is not surprising, for they represent the highest flight of the Staffordshire potter in connexion with early resist wares.

RESIST BANDS

Quite a large number of pieces, chiefly jugs and mugs, have a band of silver resist at the neck, the remaining ground on the sides being left in white, cream, or maize as the case may be, with and without pigmentary decorations of a minor character.

GOLD RESIST

Mention has been made of resist gold lustre being found in designs—usually of the floral variety—similar to those found on resist silver wares. Our illustrations must be limited, and as an outline alone does not convey the colouring, we will refer the reader to a print in the *Connoisseur*, page 199, for November 1902, which accompanies an article mentioning English lustre.

A great deal of white ground is often left on these rare examples, and we have already mentioned the undesirable and excessive chalky relief ornaments or turnings which appear in connexion with the Wilson school of lustre.

This peculiar bronzed-gold variety is best exhibited with well-silvered examples, all ordinary gold and copper shades not of an absolutely identical sheen being excluded. In a general collection of pottery, pieces covered with a rich underglaze blue pattern will be found an admirable combination with the bronzed-gold.

In fact the difficulties in collecting lustres and blues of even shades are well known. Experiments at blending are highly desirable.

GOLD STENCILLED PATTERNS

To dispose of the gold shades, it will be well to speak of them before taking notice of resist silver varieties.

With regard to gold stencilling, most of the specimens we have seen occur on a soft azure blue ground, and owing to the exceptional delicacy of the stencilled pattern (which would quickly disappear in use or by washing the ware) the production of a clear photograph is most difficult. In certain lights we merely perceive the sheen of the lustre and close examination is needed to discover the pattern.

In our Old Gold section we illustrated one example with a self-ground gold shade and a decorated neckband, Fig. 8, which also has an exceptionally delicate glaze. In regard to stencilled examples several occur in Dr. Harper's collection, and we think they came from the same pottery. One is a very fine example in mint condition. The neckband has the soft blue ground covered with quaint markings in gold lustre, whilst the sides of the jug have a stencilled pattern on the blue in gold, of the Vine pattern, exceedingly old and often met in early wares. In this instance the details are unusually complete, showing the leaves and fruit. A second jug has another floral stencilled design. These varieties are uncommon and probably very scarce. Where the lustre is applied to the brown body-ware, the effect is similar to that of a superior copper.

GOLD PATTERN IN RESIST BIRD STYLE

An old jug—unfortunately split—was once examined. It had a design in gold (copper) lustre, on a white ware ground, of the resist bird with foliage, so well known in the resist silver varieties. Had the example been *vice-versa*, *i.e.* a gold ground and the resist birds in white, it would have been a most interesting specimen. Even with the treatment seen it was unusual, and the pattern was undoubtedly copied in gold lustre from a silver resist jug.

FIG. 34

GOLD SPRAYS IN RESIST STYLE

This small jug (Fig. 34) is another illustration of the resist style spray decoration. It will be observed there is a band of solid copper lustre, and where the pattern is disposed over the white ground the appearance is brilliant golden pink. As the sprays are neat, it is considered an interesting variety.

One other variety of a stencilled character has a blue ground on which leaves a pear, the rest of the surface being a rich copper lustre. The sheen of the glaze is nearly as dark over the dark blue ground as over the brown ware, another illustration of effect of the groundwork shade on the appearance of

the lustre. The stencilling is a little ragged in this example, but is interesting.

LILAC RESIST

There are many copper lustre goblets having bands of lilac resist work. They are customary examples of comparatively late work, and call for no special comment. The writer has seen a jug of the shape printed as Fig. 22, the body of which had a similar floral treatment.

FIG. 35

RESIST IN TWO SHADES

A copper lustre jug of fine modelling was recently seen with a deep band of lilac resist (*i.e.* on white ground) at the top, and the body had similar resist pattern on a pale blue ground; the finely modelled lip, handle, and base being treated with full copper lustre on brown clay. It was a most unusual specimen, but badly damaged.

Often our information has to be secured from damaged specimens, but a description of the class of work may help a collector to find a perfect example.

SILVER RESIST

Some regard has been had to the density of the paste and the smooth finish of the surface in selecting

an example to start the silver resist section. The original of Fig. 35 illustrates very clean potting combined with an exceptionally even surface, to which excellent tracery has been added in the usual resist style associated with a white ground.

ONE BIRD

While only a pint jug, it is very heavy, and the handle attached is fragile! Its interior has the ordinary white lining, the base having the ring in the paste which is sometimes attributed to Leeds. Most of the "bird" class of jug represent one on each side, but this has only one bird in the front; the photograph has been so taken to show it clearly. The manner in which the glaze has been removed from the neck is also revealed by our print, and the rough marking offers a contrast to the finer lines beneath. It is an unusual model, not marked.

FIG. 36

TWO BIRDS

Before leaving the resist birds in white on a silver ground, we show another print (Fig. 36) of a straight-sided mug from Dr. Harper's collection. If an ordinary jug had been selected, only one side could have been

printed ; the mug, however, illustrates the usual bird in a normal attitude, and a second one in flight in the distance. It is probable that this mug was issued from Etruria. These two examples close our descriptions of resist birds, so far as silver and white are concerned.

VERY FINE SPRAY

Reference has been made to the very fine outlines sometimes found on examples which some collectors associate with the work of the Old Leeds group of potteries, and the mug Fig. 37 may reasonably be taken as a fitting illustration of fine work. The wording

" Elizth Beeston
Robinson "

FIG. 37

occurs in resist style on white, with simple lines at the rims. On each side of the plain silvered handle there is an exceptionally fine spray. The one visible in the print represents the acorn and oak leaf, the delicate tracery being excessively fine.

Beeston is a fairly common name in the north, and there is a Beeston near Leeds.

Another mug is marked " Dinah," with floral sprays ; it possibly came from the same pottery. We however prefer the surface of the one printed. In each example the silver glaze is most brilliant.

LEEDS CROSSED ARROWS

As an excellent representation of the better class of floral wreaths shown in white on silver ground, we include one other print (Fig. 38). This is a distinctly clean and graceful pattern, that does credit to the pottery from which it emanated. The *motif* of the spray is repeated in miniature on the handle of the jug. In some old wares issued at Leeds the base has been found marked with a sort of crossed arrows, and a close examination of the pattern in resist reveals an outline of that character. The shape of the jug is identical with several attributed to Leeds, and may have been issued there, but we do not make a definite claim that either this or the mug at Fig. 37 came from the Old Leeds group.

FIG. 38

Some unusual jugs in white and silver resist introduce horses, stags, or lions. The latter is a rare example from the Ward collection.

We must now deal with some rarer specimens of the ground shades associated with silver resist.

The question may be asked whether the bird designs or the floral ones are the earlier? The bewildering examples which emanated from Staffordshire will never be classified to the satisfaction of experts, and those with

the greatest knowledge on the subject hesitate to express definite opinions. It however seems a little unlikely that the earlier patterns embrace a coloured ground in addition to the white one, on the same piece.

ORANGE AND SILVER

This occurs on a straight-sided mug with a clear floral pattern of somewhat set character. The top band near the rim is silver resist with white, but the body ground is of rich orange and silver resist. Unfortunately black and white print cannot convey the colouring, hence its omission.

Fig. 39

It is needless to add that examples of this kind are unusual, and we have no evidence to offer as to the pottery which issued them.

RESIST WITH BLUE (HUNTING)

Another paragraph in this chapter has dealt with a few of the interesting historical points affecting the underglaze printing associated with silver lustre. Fig. 39 shows a fine example, and is one of a set of three. Unfortunately silver lustre and its allied decoration are exceedingly difficult to photograph, and the originals need to be examined to distinguish characteristics

of most interest to the collector. This piece has been taken from Dr. Harper's rich collection, to which the orange and silver mug also belongs.

The writer has another small jug with a Morland sportsman in underglaze blue, carrying a gun, the foliage and details of the figure being picked out with overglaze colours. This is probably a later specimen.

RESIST DATED PIECES

We are once more indebted to Dr. Harper for the original prints of Figs. 40 and 41—two exceptionally fine resist jugs, both dated pieces of the kind, so dear to the heart of collectors of English pottery.

The jug at Fig. 40 with a circular white panel carries the wording :

Elizabeth (& ?)
Thomas Hill,
Top Longdon,
Staffordshire
Born April 7
1794.

The tracery pattern around the jug is most interesting, while the rim displays a different treatment in the usual silver and white resist style.

The jug at Fig. 41 has, in addition to the name and date, a blue ground to the band of resist on the neck. The wording on the front, in resist style, is :

Mary Sidebottom
1810.

All lustre collectors will appreciate the interest of these two valuable and decorative specimens.

RESIST AND PANEL OF BIRDS IN COLOUR

Most of the resist jugs we meet are fairly tall, the boat-shaped variety, which is common in the later patterned wares, seldom being seen. A choice example is in the same fine collection. The description is "silver resist decoration with panels of exotic birds in colour, principally red."

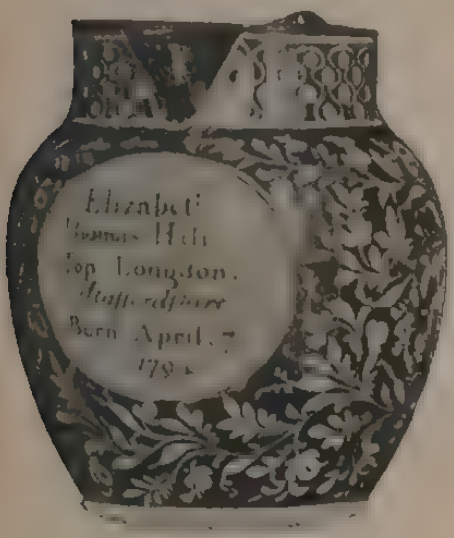

FIG. 40

FIG. 41

PANEL VIEWS

With regard to the overglaze views, it is certainly curious that the majority of the resist wares present views of country residences in the Queen Anne style. They occur in violet, brick red, and purple. Other panels have been seen in black overglaze, one interesting specimen having Masonic emblems surrounded with resist. Staffordshire did not copy the styles which had been popular at Worcester thirty years earlier.

WATTEAU PRINTS

The Watteau prints introduced there by Hancock, following the engravings of Ravenet and others, French artists, for a while held sway and we see a reflection of that style on the wares made at Liverpool.

The absence of such fine work from the Staffordshire resist jugs can hardly be attributed to ignorance of what had been done at Worcester and Liverpool. Perhaps the charming little scenes of French Court origin had gone out of fashion, or the Queen Anne views were introduced to show the seats of various patrons of the potteries, in preference to the artificial landscapes and fountains of Versailles? Some collectors may have examples of the latter.

FIG. 42

Fig. 42 carries a print in lilac overglaze, not unlike many later prints from Worcester, and the jug may date from such a period.

There is just one shade the writer would like to hear of—viz. a clear coral pink by the overglaze process. Most of the red shades are brick-red.

VIII. BRISTOL, SWANSEA, AND OTHER "LUSTRE" POTTERIES

The traditional decorated lustre of Bristol : Swansea gold and silver lustre : Liverpool : Old Leeds group : Castleford : Don Pottery : Newcastle-on-Tyne : Sunderland.

THE obscurity which surrounds the manufacture of certain wares will doubtless remain, but the traditional details are persistent, and in certain instances afford our only information.

When "lustre" became general, experiments and probably manufacture on a large or a small scale took place at potteries outside Staffordshire and Sunderland ; that the practice did not extend in the west to such important centres as Bristol and Swansea, where potteries had been worked from an early date, seems somewhat inexplicable, if true.

BRISTOL
BRISLINGTON

The good people of Bristol and the adjoining village of Brislington about the year 1770 must have been well acquainted with lustrous wares of Spanish appearance, in reference to which the reader is referred to the important researches of Mr. W. J. Pountney—and

these must have attracted considerable attention—and possibly travellers, merchants and others sent accounts of them into other parts of the Kingdom. We know there was communication between Bristol and Staffordshire: it is proved by the fact that Ring, of Bristol, engaged Hassells to make earthenware for him, and the latter sent to his home district for good men. This was as late as 1786, a date after the experiments affecting lustrous surfaces recorded to have been made by Josiah Wedgwood between 1776 and 1790.

RING

J. Ring started at the Water Lane Pottery, Bristol, in 1784, being joined by Hassells in 1786; but so far as can be ascertained there are no "lustre" examples in existence which were made at Bristol anywhere near this date: a detail which Mr. Pountney, the greatest living authority on early Brislington and early Bristol potteries, confirms. The shapes attributed to Ring are clean and artistic; had lustre been made at Bristol in those days, it is probable that moulds similar to those used in Staffordshire would have produced Bristol examples identical in most respects. Probably in 1786 the amount of lustre ware in actual circulation from Staffordshire was exceedingly limited.

POUNTNEY

The son of the Pountney of the Bristol Water Lane Pottery, Mr. W. J. Pountney has recently made excavations at Brislington and also to some extent in Bristol. He has tried to find evidence of "lustre"

having been made at Bristol in the earlier days. He does not consider that any was made at his father's pottery, but quotes an extract from Matthew's Bristol Directory for 1846 as follows :

WHITE

" White J. (Jr.) and James."
" Egyptian and Black Tea-pots, Stone jug "
" and GOLD LUSTRE WARE."

This proves that in the year 1846 the firm in question were *selling* the wares mentioned.

Potteries at Redcross Street and Baptist Mills, Bristol, were occupied by Messrs. White, and the first evidence which Mr. Pountney is at present able to find in regard to them refers to 1841. Several advertisements appear after 1846, but the mention of GOLD LUSTRE WARE is omitted.

HIGH GLAZE

The work of White's Baptist Mills pottery is represented by a black ware having relief designs copied more or less from the Wedgwood and Staffordshire products, yet lacking the rigidity of outline associated with the best periods. White's ware, however, is by no means inferior : the remarkable feature about it is the high Jackfield-like glaze on the interior of the teapots and sugar boxes, and the outer surface has an appearance similar to glassy Welsh coal Specimens can occasionally be purchased in the district of Bristol.

GOLD LUSTRE

The gold lustre, so far as can be traced up to the present, if actually manufactured by White, or by some other Bristol pottery, does not appear to have been marked, and there may be little to distinguish some of it from Staffordshire wares.

EXCAVATIONS

Digging has recently been conducted in the parish of Redcliff, Bristol, on the site of an old pottery and general tip. At about a foot from the original surface of the tip two pieces of lustrous ware have been found. They are :

SILVER

(1) A small fragment Jackfield-like glaze on one side (doubtless the interior) and an exceptionally dense plain silver glaze on the other, equal to a mirror.

COPPER

(2) A larger fragment of identical clay, with a similar lining and rich copper lustre laid on a very smooth black ground, in fact a ground similar to the interior.

Both these pieces may have been imported to Bristol, but here is interesting evidence that lustre of merit was being *circulated* in Bristol, and of a variety which hitherto the writer has never seen a specimen.

BAPTIST MILLS

Two conclusions are open to us : either White imported these wares or they were produced at his

factory. There is proof of the manufacture of the black wares with a Jackfield-like glaze, and finding fragments to which lustre had been applied as a form of decoration, strongly suggests that solid "lustre" in the true sense of the term was made in Bristol.

The probability of this ware having been sent from Swansea cannot be entertained. That the fragments may represent some evidence of Yorkshire lustre or Staffordshire is probable. Until experts prove the contrary, we are content to class the fragments as Old Bristol.

RESIST WARES

Many pieces of painted and partially printed ordinary wares are known to have been made at Bristol, *circa* 1810 to 1830, bearing such dates, and the name of the recipient; and if resist lustres, for example, had been produced in Bristol, as they already had been at the Northern Potteries and in Staffordshire some years earlier, there should certainly be quite a number of specimens in or near Bristol to prove such manufacture.

In the face of our inquiries it would appear that the tradition of "Bristol decorated lustre" may be an erroneous designation; the term may have arisen in consequence of Bristol being then, as it is now, a large distributing centre, and having at one time produced some old lustre of merit.

There is one other feature for consideration, *i.e.* the possibility of Bristol being quoted in connexion with the lustre usually recognized as "Brislington" near Bristol.

"B" MARK

The writer has seen two specimens of relief silver ware on the base of which the letter "B" has been scratched in a cursive fashion. Doubtless they are Staffordshire products.

A silver resist jug was offered for sale some years ago which had some characteristics of the Bristol potteries, and a cross was cut in the paste on the base, something like the Bristol porcelain mark.

FIG. 43

ELIZA FIGURES

A characteristic style of decoration at the beginning of the nineteenth century was the quasi-Chinese influence in the transfer printing, thus one finds the "Eliza" figures of Lowestoft association portrayed on white slip grounds and combined with deep copper lustre glaze. Instead of being "Long" the figures are dwarfed, for inclusion in the white bands, and are associated with the well-known Staffordshire baskets and roses of enormous proportions. This decoration sometimes occurs on Ming shaped spill vases, and several specimens have been met in the Bristol district. It is *not*, however, advanced that they were necessarily made at any of the Bristol potteries. We include an example (Fig. 43). The outline is transferred, and the figures and foliage are coloured in bright pigments.

JOHNSTON 1884

A pair of large vases to which a mottled lustre had been applied were recently shown to the writer. They were marked in the paste (impressed) Bristol X X, a sort of crossed swords mark, with the date 1884. Mr. Pountney to whom the writer is indebted for a sight of them says they were made and dated in March 1884 by Patrick Johnston.

SWANSEA

The renown of Swansea gold and silver lustre was decided traditionally long ago: pretty well every fine unmarked copper lustre brought forward is attributed to Swansea and the expression "Swansea lustre" is familiar to all collectors. There seems to be far more evidence in favour of silver and gold (copper) lustres having been manufactured in the Swansea district than in any other Western pottery. It is known that large quantities of copper ore were imported from Cuba to Swansea for other purposes than lustre, which however rendered the copper available in a purified form for its production without much trouble.

CAMBRIAN POTTERIES
SILVER LUSTRE

In Mr. A. Hayden's: "Chats on English Earthenware" the statement is made that silver lustre was discovered by Thomas Wedgwood, youngest son of Josiah Wedgwood, about 1791. From the alphabetical list of marked lustre included in this handbook it will

be seen that previous to 1790 the Swansea factory was known as the "Cambrian Potteries," having been established in 1769. We must first of all consider the Cambrian Potteries. In the British Museum there is a specimen of ware with a band of silver lustre marked "Cambrian," and unless it was made and so marked after Haynes took the factory in 1790, the only alternative assumption is that silver lustre was used in the Swansea district in 1790 or even earlier; the late Mr. Duncan, of Cardiff, held the opinion that silver lustre was used at the Old Cambrian Works. This establishes an important fact—about Swansea. Moreover, the late Mr. Duncan had a pair of candlesticks decorated with plain silver and a little resist silver, from a mould identical with specimens marked "Swansea" which were not lustred. The design of the resist work is the Vine pattern, a *motif* of great antiquity used on the early Hispano Mauro wares. The same pattern is frequently painted on white slip bands applied to copper lustre probably of Swansea or Staffordshire make. It also occurs on a rare gold lustre as a stencilled pattern in Dr. Harper's collection.

DILLWYN

Lewis Weston Dillwyn took over the potteries in 1802, and it is in connexion with his name that evidence of lustre having been used at Swansea to a considerable extent is firmly established.

RESIST WARES

At the beginning of the nineteenth century the resist lustres were probably being produced somewhat

extensively in the Northern district and in Staffordshire, and probably this was well known at Swansea, because we read that the painters Young from the Bristol factory 1803–1806, Pardoe from Derby with floral embellishments, and Evans also with good floral work, came to Swansea. It is known that silver lustre was placed on some porcelains issued at Derby, and Derby artists sought work in other districts. Thus attempts may have been started at Swansea to produce elaborate resist patterns, a process of which there is some evidence in the Cambrian days.

If however Swansea did not produce gold or silver pottery with stencilled or resist designs, beyond the use of lustre as a minor decorative effect, the Staffordshire and Northern potteries generally must be awarded the credit for practically all English resist lustres, in view of the doubt that Bristol ever produced any, except of an experimental character, covered with a lustrous glaze.

MARKED PORCELAINS

With regard to porcelains ornamented with lustrous effects on white grounds there are at least two examples on our record: one marked "DILLWYN" and another "DILLWYN, SWANSEA" in pink lustre.

These examples may have been made from *circa* 1814 to 1817, a period when it was more common for pottery and porcelains to be marked than from 1790 to 1810.

The ornamentation of porcelains with lustrous effects was a common practice throughout the potteries when

lustre had become popular. Tea sets were especially in demand.

SWANSEA COTTAGE WARES

It would be interesting to determine whether the late soft porcelains known as "cottage Swansea," often prettily decorated with coloured prints and lustre, were produced at Swansea in its later days of manufacture, *i.e.* during the earthenware period. According to the historical data we read that Swansea porcelains were not made after *circa* 1817, but the manufacture of earthenware was continued until about 1870, when the works were closed.

FIG. 44

The transferred subjects which appear on the cottage Swansea varieties rather resemble the printing on recognized Swansea earthenwares. Probably the Spodes produced a large quantity of Staffordshire wares carrying designs similar to the Swansea transfers, but the traditional nomenclature "cottage Swansea" doubtless had some basis.

SWANSEA OR SPODE

We include a print (Fig. 44) of a copper lustre jug about three inches high with a deep lilac transfer "Flower girl and little boy." The boy on the reverse side is re-

presented with a top hat, not however equal to that worn by the ladies in the Welsh costumes; yet the view has a greater resemblance to the Swansea printing than any we have seen. The jug has been in the possession of a family with Welsh associations resident in Bristol for nearly one hundred years, but there is no exact information as to date or place of purchase.

Some interesting matter, with fine illustrations, on Swansea lustre will be found in the *Connoisseur* for July, 1904.

To decide the controversy a piece of pottery is wanted fully covered with silver or copper glaze, having the impressed mark "Swansea," and made about the beginning of the nineteenth century. To expect the discovery of such a piece marked "Cambrian" is perhaps a vain hope.

LIVERPOOL LUSTRE

In connexion with the products of the Liverpool Pot Works generally there is great obscurity, but the pottery in the Liverpool group, with which the production of lustre is generally associated, is the "Herculaneum Pottery," in existence, according to some authorities, from 1796 to 1841. There is a record of a number of workmen migrating to this pottery from Staffordshire, who promptly took up the manufacture of the popular wares of their day, in which certain varieties of lustre were in all probability included.

In the Mayer collection, containing specimens

manufactured at the Herculaneum Pottery, a large resist jug is included which is inscribed :

" Ex dona of T. Halton
to William Halliday
Everton Coffee House."

In the catalogue of the " Norman " collection of Silver Lustre, dispersed in London in February 1912, the following occurs :

" No. 116. A Liverpool mug in silver resist with inscription. Mary Sidebottom, 1810."

whilst

No. 94, in the same catalogue, described " A Leeds jug, silver ground and border of blue and silver with inscription. Mary Sidebottom, 1810."

In the cases quoted above from the catalogue, the jugs doubtless showed characteristics which enabled the author of the catalogue to classify one as " Liverpool " and the other as " Leeds."

OLD LEEDS LUSTRE

Leeds had a group of factories producing wares similar in paste and decoration, and the management in some instances was in the same hands, *i.e.* new factories taken over were worked by persons who had been previously employed in an adjoining factory. This gives great difficulty to the classification of the wares.

With regard to lustre, the cross on the base of the remarkable resist silver gallon jug illustrated in the *Connoisseur* for December, 1907, from the Ward

collection is generally accepted as indirect evidence of silver lustre having been issued from the group of Leeds Old Potteries.

The author is indebted to Mr. J. R. Kidson, the recognized authority on "Leeds," for the following letter:

. . . "I have no evidence that Leeds was the earliest in the field regarding the making of lustre ware. . . The difficulty about lustre ware is the absence of any factory mark. The incised cross in the clay I do not take to be a factory mark, and certainly not Leeds; I should say it is a workman's mark.

"In all my experience I have only found *two marked* pieces of Leeds pottery silver lustre ware, and I have never seen any Leeds copper lustre ware. They appear to have made more of this in the north, probably at Newcastle and Sunderland.

"I should say that very little was made in Yorkshire. Staffordshire and the North of England seem to have been the largest makers, but as stated, the absence of factory marks makes it very puzzling."

CASTLEFORD POTTERY NEAR LEEDS

A pottery was established here by David Dunderdale about 1790 and it is known that lustrous specimens were produced. Unfortunately no marked specimen is available.

DON POTTERY

This pottery was founded in 1790 at SWINTON, Yorks, by John Green, a potter from Leeds, and

doubtless a considerable quantity of ware is in existence, with the characteristics of Leeds wares.

NEWCASTLE-UPON-TYNE

Various firms have produced wares at Newcastle from about 1780, and a very large quantity of lustrous effect combined with printing has survived. The lustre varied very greatly in character, and out of the enormous quantities produced a few nice specimens may be found. Mottled and pink effects combined with rough colours are one of the chief characteristics.

SUNDERLAND

Several potteries are recorded in this district, and a considerable quantity of Sunderland lustre, artistic or otherwise, may be found. Sunderland firms frequently marked their specimens such as :

J. Phillips. Hylton Pottery
Phillips and Co.
Dixon and Co.

One specimen is marked "Dixon and Co.," impressed, but the work is not of a high merit.

Frog mugs are often mentioned in connexion with this group of potteries, and some reference must therefore be made to them. The mugs frequently decorated with copper lustre were made with the model of a frog attached inside, and a person unaware of the occupant would be startled, when the discovery was made.

IX. MARKS

Names or initials on marked lustred wares : Decorators' marks : Other firms who used lustrous effects.

IN the early days of English pottery it was not the custom to mark the ordinary wares, and this omission applied to the cheaper products much more than it did to the expensive pieces.

In connexion with the metallic glazes the absence of marked examples is well known.

Lustrous specimens carry an impressed name or letter, if the mark is not in relief, *when marked at all.* Sometimes the name is printed in colour, or written on a lighter ground. In a few instances initials are scratched in the lustrous glaze.

In the oldest examples the name was impressed into the paste before the piece was glazed, *i.e.* before the body glaze was applied, and before the full lustre glaze was added ; consequently the name was obliterated by the firing.

An alphabetical list has been prepared for use by the reader, who may, it is hoped, be able to add a few more names from information in his possession.

Name or Initial	*Remarks*
"A"	Probably Aynsley (*see* Aynsley) or Allerton
Allertons	Staffordshire. *Circa* 1831 and onwards.
Aynsley	(J. Aynsley), Lane End, Staffordshire. *Circa* 1800.
"B" (impressed)	Barlow, Staffordshire. *Circa* 1800.
"B" (cursive)	Scratched on silver lustre. Probably Staffordshire, 1820.
Bailey and Batkin	Longton, Staffordshire. One of the earliest known firms who made silver lustre.
Bailey and Harvey	Cup marked. Dr. Thorpe's collection.
Bott and Co.	Staffordshire.
Bratt	"George Bratt" name appears on silver piece.
Cambrian	Piece in British Museum. Factory 1769 to 1790. *See also* Dillwyn.
Copeland and Garrett	1833 to 1847.
"D"	Probably Davenport of Longport. *Circa* 1800.
Dawson	Sunderland group. *Circa* 1810.
Dillwyn	(Swansea.) Previous to 1790 known as Cambrian Potteries. Purchased by Dillwyn 1802; closed 1870.
Dixon and Co	Sunderland group. *Circa* 1820.
E. Mayer	Staffordshire firm of great antiquity. Made lustres of fine finish contemporaneously with Wedgwood. *Circa* 1790.
Fell	Newcastle group. *Circa* 1813.
"G" (Masonic)	Uncertain.
Harley	T. Harley, Lane End, Staffordshire. *Circa* 1800. Pineapple jug, lustred decoration.
Lakin and Poole	Hanley, Staffordshire, 1770 to 1795.
Leeds	Group of Potteries. Fine resist silver specimens. *Circa* 1790.
Lockett and Sons	Lane End, Staffordshire, 1829.
Mayer and Newbold	Lane End, Staffordshire. *Circa* 1800.
Meigh C. Meigh and Sons	Old Hall, Hanley, Staffordshire. *Circa* 1790.

Name or Initial	*Remarks*
Minton	*Circa* 1790 and onwards.
P. and U.	Poole and Unwin. Longton, 1870 (modern).
Scott	Scott and Co., Sunderland group (Southwick), 1789. Copper lustre pattern on cup and saucer at South Kensington.
Spode	1770 and onwards.
Swansea	*See* Dillwyn.
Warburton	Cobridge factory. *Circa* 1802.
Wedgwood	*Circa* 1760 and onwards.
Wileman	J. F. Wileman. *Circa* 1850. Lustred cream ware.
Wilson	Hanley, Staffordshire. *Circa* 1786 to 1802, &c
W.	Probably Wilson, but uncertain.
E. Wood	Burslem. 1783 and onwards.
Wood and Caldwell	Burslem. 1790 to 1818.

DECORATORS' MARKS

In connexion with the more important of the English porcelain factories, especially Worcester, the marks made by workmen are always carefully considered, and several writers have tabulated such marks for the information of collectors.

The persons who decorated lustres in the old days, probably had not the faintest idea that a hundred years later the marks on their roughly finished wares would form the subject of speculation and inquiry.

Occasionally they added some mark or initial to the base of the piece with the pigments they had been using, as was done on fine porcelain work.

The mark might be meant to indicate the size of the jug, or some special detail, or a special customer. Sometimes only a " tick " occurs.

The cross—a very early mark in ceramics—was used at Leeds and Bristol, and examples of Spode's ware are sometimes marked with a cross.

One copper lustre jug has the Coalport mark of a rose in green and yellow pigments roughly painted over the copper glaze on the base.

Nearly all the marks such as Dixon and Co., Bott and Co., and many others mostly ending " and Co." not infrequently found on lustred pottery (usually on the base where the ground is white cream, or buff in colour) can be accepted as comparatively late specimens when compared with the old lustres probably made about 1800.

OTHER FIRMS WHO USED LUSTROUS EFFECTS

In addition to the firms we have given, the undermentioned as well as several other firms not included —are on record as having used lustre decoration :

Edwards, Cork, Edge } Dalehall, Staffordshire.
Till of the Sytch. Burslem 1850 and on.
Beech and Hancock. Tunstall, *circa* 1845.
Ralph Salt. Hanley 1830–1840. Staffordshire. Figures and groups.

X. BUSTS AND FIGURES WITH LUSTROUS GLAZE

Staffordshire copies fashion from Chelsea, &c. : Marked wares : Glazes used : Resist effects : Allied decorations : Silvered examples not rare : Skene collection. Bust of Minerva : Lions : Rare model of cat. Busts with copper effects : Figures with copper effects

IT is desirable briefly to refer to the origin of figure-making in English pottery. It was doubtless first suggested to the porcelain factories, Bow, Chelsea, Derby, &c., by examples from continental sources. In earlier days, however, there are a few examples of original English work, notably the figures produced by Dwight and others.

STAFFORDSHIRE COPIES FASHION FROM CHELSEA, ETC.

Influenced by the beautiful porcelain specimens produced at Chelsea and Derby, &c., the Staffordshire makers, always ready to copy ideas, turned their attention to the production of pottery figures. There is no doubt whatever that they copied the Chelsea models, but they also introduced many new ones, less classical but more absolutely English in conception, and these latter pieces

were probably much more popular with yeomen and peasants, appealing as they did to the simple home-life of rural England : there was less of the court gallantry associated with the early Dresden productions, which found ready echo in the Chelsea porcelains.

MARKED WARES

The earlier Staffordshire products are often classical and Scriptural. Those decorated with ordinary pigments are sometimes marked with the name of the potter, and afford an approximate date. There are also examples on which silver lustre appears as a minor decoration ; therefore when unmarked examples are discovered from similar moulds totally covered with the silver glaze (which so often destroys the name impressed in the paste) the historian is in a great measure justified in attributing such wares to the potter who made the marked but non-lustrous specimens.

GLAZES USED

So far as can be determined the " silver " lustre appears to have been first of all used extensively in connexion with figures. Probably the earliest are those slightly decorated with silver lustre in addition to other coloured pigments, and those wholly dipped in the silver glaze may be slightly later. We have seen how at Swansea when the works were called the " Cambrian Potteries " a piece of ware marked " Cambrian " was merely banded with silver lustre, and many collectors regard this method as typical of the earliest practice. There are, however, busts totally

covered with copper lustre which are undoubtedly old ; in addition to which, many figures with traces of lilac or purple lustre on white or cream grounds allied with other coloured pigments are known. The majority of these can with little reservation be attributed to Staffordshire or Sunderland.

RESIST EFFECTS
ALLIED DECORATION

We know Wedgwood produced resist lustres, yet there appears to be no evidence of resist decoration on his figures. This may be due to the fact that the modelling being in relief it did not present a suitable surface for resist work : certainly not because the potters were content to merely imitate a metal figure in its simplicity, as they issued resist silver cups and saucers, a variety which has never been associated with the art of the silversmith. In connexion with the whole history of lustred wares there is a profusion of allied decorative treatment, yet, beyond the earlier examples of white or cream wares touched with silver or weak copper, the silvered ones in their own class occur without allied decorative treatment, with very few exceptions such as those which were in the Skene collection to which brief reference will be found on page 103.

Can it be that most of the figures were issued before resist silver wares had become popular ?

SILVERED EXAMPLES NOT RARE

Figures covered with a silver glaze are, if not plentiful, not rare. The first traces of silver effects occur on

examples usually attributed to Enoch Wood and the firm associated with his name. He set up in business at Burslem in 1783, and in 1790 entered into partnership with James Caldwell, in the well-known firm of Wood and Caldwell. There exists a very fine bust of a child, modelled by E. Wood, on a pedestal of silver lustre.

A choice pair of silver lustre figures representing "Females seated reading," by Wood and Caldwell, are illustrated at page 431 of Mr. Arthur Hayden's "Chats on English Earthenware," from Mr. W. G. Honey's collection, Cork.

In the Norman collection, dispersed in London February 1912, there were the following silver lustre figures:

Female figure of "Peace" by Wedgwood and Bentley	14 in. high.
Well modelled bust of Shakespeare	13 in. high.
Well modelled bust of Shakespeare	16 in. high.

In the British Museum we have a figure of a mounted Hussar with uplifted sword under a lustrous glaze, which has been attributed to Wilson.

Examples of the Wood and Caldwell figure of "Britannia," decorated with silver lustre on the helmet and shield, are well known, and at least one example was marked by the firm.

Ralph Salt, of Hanley, whose name is often found on ordinary Staffordshire wares, is known to have made figures covered with silver lustre, *circa* 1830–1840.

SKENE COLLECTION

In Messrs. Lawrence and Lawlor's article in the *Connoisseur* for May and July 1904, an account will be found of a variety of silver lustre figures which had been obtained from the descendants of the actual manufacturers, by the Rev. G. Skene. The articles referred to are excellent, condensed in detail, and splendidly illustrated, and should be procured. It was stated some time ago that the Skene collection had been dispersed.

BUST OF MINERVA

For our own illustrations, we have preferred to show (Fig. 45) an exceptionally fine bust of Minerva from the collection of Dr. Harper.

FIG. 45

LIONS
CAT

In addition to the human figure as the subject, we meet occasionally representations of lions. The king of animals was often copied in Staffordshire, but lustred varieties with a silver glaze are attributed to David Wilson. Wedgwood probably also made examples. These are usually heavy sideboard pieces. There must also have been representations of domestic animals

treated with lustre glaze, as we have the print of a cat from Dr. Harper's collection. It reminds us of the early solid agate and salt-glazed models of the same animal, but so far as lustre is concerned it is a most unusual example. These pieces are seldom marked and there is the greatest difficulty in assigning them to any particular pottery.

BUSTS IN COPPER LUSTRE

The number of " copper " figures or busts of lustred pottery is exceptionally limited, and it has to be confessed that unless the copper figures have all been collected, the only conclusion to be arrived at is that they were not numerously made.

It may be that the silver glaze was more popular at the time that " figures " and allied modelling generally were in demand, or that the firms who issued the figures to the greatest extent had not started to use copper glazes. There was considerable expense in connexion with figures, and assuming that the silvered wares are earlier, then when coppered wares came into fashion at the beginning of the nineteenth century the potters may have learnt discretion, and did not attempt to produce figures treated with deep copper glaze. Other novelties may have sprung into favour then. In the Hanley Museum there is a very fine bust of George Whitfield, beautifully modelled and lustred to give a " bronze " appearance. The bust of a female in copper lustre was in the collection of Mr. W. G. Honey of Cork, and it is illustrated on page 223 of Mr. A. Hayden's " Chats on English China."

Another bust in copper lustre was exposed for sale some five or six years ago. It was about sixteen inches high, and remind the writer of a much earlier stoneware bust of James II, which is attributed to Dwight. This example did not carry a very brilliant glaze.

FIGURES IN COPPER

One or two smaller figures treated with full copper glaze have been heard of, but reliable details are difficult to procure. We think it must be accepted that the manufacture of old copper lustre figures, on the lines of the silvered examples, was not extensive, and collectors who possess them with a dark ground fully dipped in a brilliant copper glaze must regard themselves as exceptionally fortunate.

The beginner should be on his guard against the modern model of a Staffordshire Toby in lustre: we have never met a genuine old example.

XI. ENGLISH PORCELAINS DECORATED WITH LUSTROUS EFFECTS

Staffordshire and Swansea : Gold or pink lustre : Strawberry pattern : Resist style : Sprig designs : Stone china and lustre : Landscape in gold lustre : Worcester and Derby : Victorian.

AT the beginning of the nineteenth century the formula for making porcelain was common, and Staffordshire took up its production very extensively.

STAFFORDSHIRE AND SWANSEA

It is from Staffordshire and Swansea that we get many quaint tea-sets decorated with lustre patterns, the designs produced being quite beyond the scope of the present volume intended chiefly to deal with lustred wares, and not with china decorations.

The patterns were generally set ones, in the case of the saucer of a tea-set a blank space was left where the cup stands, the lustre being arranged in pattern on the border.

GOLD OR PINK LUSTRE

Sometimes the pieces were merely edged with copper or silver lustre, the additional work being transfer prints or rough floral designs. Many fine porcelain sets were produced, and probably a lot of marked specimens are in existence. The brilliant finish of some examples treated with a pure solution of copper doubtless gave rise to the terms " gold " or " pink " lustre.

STRAWBERRY PATTERN

The strawberry pattern is a well-known rendering of lustre decoration on china,—it was appreciated, and therefore extensively produced. The design is often attributed to Dillwyn who had charge of the Swansea factory ; marked examples touched with lustre are in existence. One hint can be given, viz. : the more extensively the article is treated with lustre (with a fair degree of accuracy in outline) the more desirable it is. The ground associated with the strawberry pattern in some cases nearly covers the side of the cup and most of the saucer, though some designs present only a narrow band.

RESIST STYLE

In the most elaborate porcelains clean geometrical outlines are reserved in white on a wide pink border, absolutely identical with much resist silver work, and our very satisfactory print of a stoneware plate, Fig. 46, excels the majority of the porcelain examples.

These resist borders are often a little crude in finish.

There should be no difficulty in finding porcelain examples.

SPRIG DESIGNS

Other early specimens carry sprig designs in silver lustre, relieved by red floral markings or sprays. These are less common than the pink lustre.

The merely banded porcelains, both with silver and copper, were issued extensively, and are, we think, the least desirable, unless associated with historical prints, &c.

FIG. 46

STONE CHINA AND LUSTRE

Porcellaneous stonewares are found treated with lustrous effects and a semi-translucent toy jug, cream ware, high glaze with figures in relief can be mentioned which is banded with rich copper lustre edged with red. It was probably made by Spode. It is only two inches high.

LANDSCAPES IN GOLD LUSTRE

A very large number of sets of china were issued, chiefly from Staffordshire, decorated with crude landscapes in pink or gold lustre, painted on a white ground with the "Lowestoft" landscape. These

decorations are usually mere daubs. The lustre pigment used was excellent, however, and it must be often a source of regret that the glaze has to be excluded from the collector's shelf because of the slovenly decoration.

Jugs of pottery body with white ground are often met, decorated in the same manner. Lakin and Poole produced such wares. We have seen Staffordshire or Swansea porcelains carefully finished, described as "Brislington gold lustre." This appears to be quite erroneous.

WORCESTER AND DERBY

The use of lustre was not unknown at the leading English porcelain factories, and both the silver and copper glazes appear to have been experimented with and issued to some extent. Silver lustre has been found on Old Derby porcelain, and bronze decorations were used in connexion with important pieces at Worcester, during the Flight and Barr period.

VICTORIAN

In conclusion the reader will hardly need to be reminded of the Victorian cottage sets of china with purple prints, edged and to an extent patterned with lustre. One set represents the late Queen Victoria and the Prince Consort : another shows the late King Edward as a youth flying kites at Windsor.

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